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Abstract

The focus of this thesis is on the production of subjectivity and more precisely on generating *new* and alternative forms of production of subjectivity and the role trust can play in it. In order to produce something new we need to understand what is the current situation and mode of production, so we can consider and produce alternatives to it.

Therefore, in this thesis I first borrow Felix Guattari's understanding of subjectivity, which questions the causal and structural deterministic conceptualizations. Guattari proposes instead a rather multiple and more fluid subjectivity that vanishes the sharp separation between the individual and the collective. Such conceptualization underlines the individual and collective's agency and capacity to actively explore and produce particular forms of subjectivity. Subjectivity here is seen as an existential territory, in which we can become active cartographers and create new territories. I then go through some aspects of the dominant and established form of production today, the neoliberal capitalist one, and the biopolitical technologies of power discussed by Michel Foucault. The fact that the biopolitical forms of power nowadays address in a large extent directly to the production of subjectivity, makes it necessary to integrate such considerations within any attempt to explore particular forms of production. It is important to note that one of the main ways biopolitics work is by individualization, breaking down reality into elements in order to make them more controllable in accordance with state and market interests and logics. It sets social relations into the logics of the enterprise and competence, which, drawing upon Suely Rolnik's ideas, silences our sensibility to the other and our sense of mutual vulnerability. The latter is developed by Judith Butler towards the notion of mutual precariousness and responsibility.

This leads me to go back to Guattari, now to his call to fight capitalism by producing new singularities, a way to expand our existential territories of experience. I continue with Rolnik's discussion of deterritorialization and her concept of 'resonant body' as a way to reactivate our sensibility to the other, diminished by capital neoliberalism. Finally, within this general frame on the production of subjectivity, I discuss the role trust plays in capital neoliberalism and biopolitics. This allows me to argue other ways of understanding trust that can contribute to foster disruptive and singular forms of subjectivity in social life and in the context of 'art spaces' -such as exhibition spaces and art institutes. The last part of this thesis includes the description, discussion and documentation of the artistic production that constitutes the whole of this thesis. The artistic work of this project is a cross-media site-specific installation that has been exhibited in summer of 2013 in Rauma Art Museum. Pictures of the exhibition documentation are included in this text, and a DVD is attached to this print including the digital files of the video and sound pieces.

Additional material: DVD



Keywords trust, belief, self, production of subjectivity, neoliberal capitalism, subjective cartographies, micropolitics

SENTIMENTS OF FIDELITY

Production of Subjectivity, Trust and Neoliberal Capitalism

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Gracias Papá y Mamá, Hermano y Hermana -mi hermosa familia- por todo su amor. Gracias por el apoyo emocional y material para que yo pueda habitar sueños y deseos. trayectorias y nubes. Los amo.

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To the reader, thank you for taking a moment -or more- to consider this segment of experience, thoughts and affects. The rest, is to be reborn again and again...

SENTIMENTS OF FIDELITY

Production of Subjectivity, Trust and Neoliberal Capitalism

Introduction. Context of transition

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INTRODUCTION. Context of transition.

Two movements

1. This thesis research project started within my twofold migratory or transitional experience: the movement from one country and culture to another -from Mexico to Finland- and from one academic discipline and practice to another -from psychology to visual culture and the arts. Moving from Mexico to Finland was a big change since the environmental and climatic conditions, the social, cultural, economic and political aspects in the two countries are very different. Migration always represents change and adaptation, it requires a constant flow of negotiations and trials in order to learn and understand the new cultural codes.

The very first difference I noticed when I arrived in Finland had to do with social relations, oral and body language, and physical contact. It took me only a couple of days to realise that body contact was not really as frequent as I was used to and it took me months to not only get used to the very subtle body and verbal language and communication among people but to actually understand it in different interactional situations. Another very evident difference for me was related to the urban space and the presence of people in the streets. I come from a city of 4.5 million people and moved to Pori which has 80,000 inhabitants. It was very surprising to see only a few people in the streets even on day time. Later, I understood how it was related to the culture and, later still, also how it changes through the year according to the seasons, holidays and so on. The climate was not so unusual to me when I arrived, in the end of August, as it was like a winter at home. But when the Finnish winter came, I then experienced the difference. I had to learn how to dress for cold temperatures and adopt new habits to deal with the snow and the darkness.

Hence it was an entirely new experience where I had to find and explore both the environment and myself in new ways, involving many aspects of my life: new habits to take care of my body in and outdoors, new ways to relate to the others and socialize, new forms to express myself and to understand others, new ways to make use of time and space, new modes to understand and relate to nature (which fortunately is very important and special for Finnish people), to the urban, etc. In addition, the language I used was English, which is not my native language. All in all this migration to Finland meant a very inspiring and challenging element that became the frame and ground of what I consider a whole new stage in my life: my incorporation into the formal education and training in arts, which leads me to the other layer of my transition, the academic one.

2. After years of professional practice in social and clinical psychology, I started to study art and produce my own works, finding out that this new field had the potential to be a platform for research and experimentation as well. I believed there should be other forms of meaning-making and action than the ones I had previously learned. A social and political engagement has been very important in my practice. I am aware of the many ways in which psychology as a discipline and practice is used as a tool to adjust people's minds and behaviour according to the interests of political and economic systems. I personally believe that social sciences, including psychology in this case, should serve to counter such hegemony and contribute to building up more democratic and equalitarian societies. I consider that arts also has the potential to comment and question the order of things as well as to contribute with a critical perspective, proposing new meanings and ways of doing things.

That is why I decided to continue my education in the field of arts and visual culture in order to develop my knowledge and skills in such new approach towards the social. I particularly chose visual culture due to its trans-disciplinary stand, and this specific MA programme in Visual Culture at Aalto University because of the given importance to both theory and practice, its research orientation and its experimental approach. Having an education and training as a psychologist, I wondered about the “new possible ways” to explore and act upon the social as well as to generate meaning and knowledge in visual culture and arts. The production in arts can involve not only intellectual processes but as well affective and embodied experiences, material experimentation, performative explorations, diverse forms of collaboration and production. But what would be these other methodologies and sources? I was afraid that my previous academic education and training would prevent me from “being creative enough” and from learning new ways of approaching things, themes and people. I thought there was a risk of repeating patterns of thought and beliefs on how I understand life, the production of knowledge and the elaboration of new ideas in the new context and terrain of arts. I wanted to play within interdisciplinarity but surpassing what I considered sometimes rigid scientific methodology I had as a background. Hence, I tried to not be a psychologist most of the time. I tried to be attentive to my usual ways of thinking, feeling, understanding and working, in order to consider other ways, new ways.

Together with this, I found that in the current contemporary art there is a tendency to break established conventions. Outside of rather traditional forms of art there are neither fixed methodologies nor approaches. Each artist has to develop his or her own way to create and in most cases each project involves different scenarios and rhythms, demanding particular modes of

doing/making. This approach was particularly present in my MA programme, so finding my own mode of production became a primordial task. This of course implied -and still does- the challenge of breaking my own borders and habits, a challenge I had already taken in when I decided to expand my direction from psychology to arts. This migration emphasized the necessity to transform myself and become something else than what I had been up to that point. To find new forms of being, thinking, feeling and doing/making involved a destabilization and a change of the present and given, it required to loosen myself from my own points of reference.

During my studies of my Master programme my personal and academic everyday life overlapped. This twofold transition provoked a series of questions about myself, my background and the unknown and uncertain outcome resulting from such experience. I reflected on my condition as a psychologist, as an artist, as a student, as a migrant. I had to understand the new context and adapt to the new social conventions and ways of relating and interacting with others. I wanted to understand how art produces and through what means. I needed to find out how my academic background was going to be useful in my new field and what aspects of it would limit or help me in order to learn new modes of production -either production of knowledge, art works, experience or meaning. I considered that perhaps I had to unlearn to be able to learn such new things, but then to unlearn what and how? Was unlearning really possible?

I then found myself in a situation of much uncertainty, away from the familiar aspects of my personal, cultural and professional life that make me feel safe, '*at home*' -where the everyday life is somehow easy and, in a certain way, reliable and predictable. I considered that I had to intensify such experimental and doubting attitude even more and to continue questioning my own ideas and ways of doing/making in order to be able to go, as possible, beyond my own borders and my established ways to being, thinking, feeling, acting, producing, etc. In short, I had to push myself and my own beliefs if I wanted to attain a change. This situation became easily and organically connected with my already existent interest in the notions of the self, its relation to experience and the process of meaning-making. My migratory situation intensified these interests (and the emotions related to them; uncertainty, excitement, fear, adventure, among others), put now in relation to change and uncertainty -in fact my migration intensified much of my everyday experience.

Away from my own material and subjective territories I had to keep an open attitude and, most of all, I had to rely on something or otherwise I could not put my new experience together, make some sense out of it and allow myself to change. I saw no option but to *trust*. I had to throw myself to the uncertain and trust. Such openness implied, already in the process itself, the development of new

points of reference, new contours of experience and modes of meaning-making. It demanded a change in the way I relate to myself, to the others and to what was happening. It required improvisation, constant experimentation and trust. All this was very challenging, sometimes it felt as a very exciting experience, other times it was in fact very hard, stressful and exhausting. It then made me think what trust is and what role it plays in the production of meaning in experience. When so much of my life and experience is put into question, what could be my point of reference? How could I sustain my experience in such transitional movement? On what shall I trust and what could I hold on to? Does this attitude and exploration put me in certain vulnerability or does it bring me some benefit, some privilege? How can I be faithful to myself in relation to what I do not know and understand yet? How shall I relate to the previous when at the same time I search for the emergence of new? How could I then give meaning to the new in a transitional stage? At this point my approach was placed on a rather philosophical, psychological and individual ground.

Two stages

1. The project then developed in two stages. The first stage is the artistic production took place in Finland and involved an initial bibliographic research and reflection on the topic of trust and the self. Because of the reasons I have already mentioned of trying to change the way I can approach, understand and relate to things, so to say, a change in some segments of my subjectivity -and therefore affecting the whole constellation of it-, during this stage I tried to keep a rather intuitive approach in my artistic production somehow distant from my academic background. I addressed the questions of trust and of my own migrating experience and the state of mind accompanying it. My focus was my emotional experience under this transitional or migratory threshold, an experience of uncertainty with moments of plain intuition and moments of full introspection where I monitored myself: my emotions, my ideas and my trust towards the unknown. In my artistic production I translated such experience to video, sound, text and ready-mades that altogether came together as a final site-specific installation titled “Sentiments of Fidelity”, exhibited in the new Underground Space of the Rauma Art Museum, Finland, during spring in 2013. The title refers exactly to the emotionality involved in my hope or belief to be able to achieve the change I was pursuing myself.

2. The second stage of this project took place during my one-year academic Erasmus exchange in Vienna, Austria, where I worked on the theoretical and written part. Such migration was again a twofold movement: both geographical and academic. This time the environmental, cultural and

political differences between Finland and Austria did not seem as big as the ones I experienced between Mexico and Finland. It was rather in the criticality and the importance given to the political in Vienna where I found a significant difference. My exchange was officially made in the University of Applied Arts in Vienna, in the MA programme of Art & Science. I also had access to other educational institutions in Vienna as an external student, this is why I also attended courses of the MA in Critical Studies and of the PhD in practice programmes at the Academy of Fine Arts in Vienna. My experience in this city and my studies at the Academy of Fine Arts in Vienna revived the theoretical and critical frame I had since I had studied psychology in Mexico that got silenced or paused during my stay in Finland.

I attribute this situation to two reasons. The first one being the migration itself, both from place to place and from one academic field and practice to another one. The fact that I concentrated so intensely on attaining a change in my own subjectivity made me focus so much in my self and my own experience and forget about the intricate relation between the individual and the collectivity in the production of subjectivity. The second reason I see here is related to the academic studies. I found my MA programme very challenging and I am very thankful to my professors and everyone of the staff in the Pori Unit -as well to Aalto University. In fact, this programme helped me quite much to go beyond my usual frames of thinking and doing/making, as well as in developing knowledge and skills in the proper fields of art and visual culture -and much more, but there is no need to go into it in detail since this text is not exactly about listing all what I have learnt in the entire programme. The experimental and critical approach of this programme worked for me in this sense.

Where I think there is a sensible point, according to my experience, is that it might require having a more clear and defined political stand reflected in the content and aims. I do not mean that the institution has to give or impose a particular political view to their students, nor that the MA programme in visual culture has to turn students into a militant artists or activists. I think the programme does well on not imposing any view on their students. What I find problematic is the fact that the criticality and experimentality given in the programme remains in general abstractions and out of any specific social and political context and implications. It does confront the students in relation to their own practice, their position and role in the art world and in relation to the audiences and art institutions. But, are not the artistic practices part of a more complex social reality situated within complex cultural, economic and political flows? What are those flows in the context of Finland? What relation has Finland with the regional neighbouring countries in cultural, artistic and political terms? How about the rest of the European countries or other continents? Is not the artist working and dealing with the production of subjectivity? What is the relation of the artist with the

more established forms of production? How does it happen in Finland, in the Baltic and Nordic regions? What form or forms of subjectivity are we talking about in this field and context? Should we not consider the political implications around the production of subjectivity in artistic practices?

I would say that there are important questions art students should be confronted with their education, questions that can perhaps analyse the multiple singularities of the past and present of Finnish society and culture and its possible relations to the art worlds -I write art worlds, since there is not only one single “art world” but many, and I think this is what should be underlined. I think it is important that every artist situates him or herself in society and in relation to the modes of production in the cognitive or cultural capitalism and also, very importantly, in relation to the other. Who are these others in Finland? Who are the minorities? What are their experiences? How do we artists relate to them? What are the relevant social topics in Finland? How do arts and visual culture relate to them? I wonder. Visual Culture is, according to Fuery and Fuery, a field that has to do with the complex interaction between a cultural order of things (including the sense-making processes), the generating, sustaining and rendering visible of images, and the creation of the spectator”¹, and there is not just one single cultural order of things -life is multiple and complex- therefore we need to think of the diverse contexts where those processes are taking part and, more importantly, the diversity of the possible spectators and relations being created. Would it not be more appropriate to name it Visual Cultures? In plural, stating the multiplicity of views, producers/spectators, relations, forms of power, forms of production. Education, we know, forms subjectivities, there is no neutrality on it. Should not these kind of topics be discussed in detail? If not, are not we letting a sensible area of reflection disregarded and unseen? I am sure there are many other important questions, yet I want to express the main idea I consider of most importance. The necessity that every academia takes a political and critical stand and integrates it in the theoretical and practical experimentation and reflection.

I continue now with the description of the process of this project when I went to Vienna. So, in this city there is a clear critical and political orientation in art and curatorial theory and practice, often situated in specific social and political contexts. It might not be the case of all artistic events or activities -perhaps many times it remains in the discourse- but the political is frequently present in the themes, theories, concepts, topics and issues conforming courses, public talks, seminars, symposiums, exhibitions, etc., bringing the political continually into the reflection when one is interested and sensible to it -or perhaps also creating in this way such interest and sensibility.

1 Kelli Fuery and Patrick Fuery. *Visual Cultures and Critical Theory* (London: Arnold), 2003), xii.

This is specially clear in the Academy of Fine Arts where critical theory, post-colonial studies, feminist and queer theory are at the core of the curriculum of many study programmes, workshops, exhibitions and academic events. Even many grants and funds are dedicated to projects dealing with political or feminist issues. The art and academic scene is consequently conformed by many people dealing with such issues or having at least a political view or stand integrated in their practice and projects. It was easy for me to meet people -students, professors, artists, curators- with such interests and also attend courses with socially and politically engaged contents. This environment helped me to realise that my interest and necessity to keep a politically engaged approach had been ignored by myself, leading me to rethink my research in political terms.

Hence, my main interest is on the production of subjectivity and more precisely on generating *new* and alternative forms of production of subjectivity and the role trust can play in it. In order to produce something new we need to understand what is the current situation and mode of production, so we can consider and produce alternatives to it. It was in fact what I was already doing in my own migratory experience, reflecting upon my own life, both in personal and academic terms, and trying to develop my singular form of production. So I noticed that my initial approach was not explicitly articulating this wider political frame but instead mainly focusing on a rather individualizing view on the notions of self, the experience and trust. In this way my perspective was remaining distanced from the social and the political. I believe such reflection on my own experience is indeed important and necessary in order to break through my own established modes of production of subjectivity, but I was ignoring the context and the fact that I live in a capitalist world that tends to impose a particular subjectivity, the capitalist. This would not allow me to first recognize such territory in my self and, secondly, go beyond it to create new flexible ones.

Therefore, in this thesis I will first borrow Felix Guattari's understanding of subjectivity, which questions the causal and structural deterministic conceptualizations. Guattari proposes instead a rather multiple and more fluid subjectivity that vanishes the sharp separation between the individual and the collective. Such conceptualization underlines the individual and collective's agency and capacity to actively explore and produce particular forms of subjectivity. Subjectivity here is seen as an existential territory, in which we can become active cartographers and create new territories. I will then go through some aspects of the dominant and established form of production today, the neoliberal capitalist one, and the biopolitical technologies of power discussed by Michel Foucault. The fact that the biopolitical forms of power nowadays address in a large extent directly to the production of subjectivity, makes it necessary to integrate such considerations within any attempt to

explore particular forms of production, which is my personal case as well as the case of the artistic production. It is important to note that one of the main ways biopolitics work is by individualization, breaking down reality into elements in order to make them more controllable in accordance with state and market interests and logics. It sets social relations into the logics of the enterprise and competence, which, drawing upon Suely Rolnik's ideas, silences our sensibility to the other and our sense of mutual vulnerability. The latter is developed by Judith Butler towards the notion of mutual precariousness and responsibility.

This leads me to go back to Guattari, now to his call to fight capitalism by producing new singularities, a way to expand our existential territories of experience. I will continue with Rolnik's discussion of deterritorialization and her concept of 'resonant body' as a way to reactivate our sensibility to the other, diminished by capital neoliberalism. Finally, within this general frame on the production of subjectivity, I will discuss the role trust plays in capital neoliberalism and biopolitics. This will allow me to discuss other ways of understanding trust that can contribute to foster disruptive and singular forms of subjectivity.

The last part of this text includes the description, discussion and documentation of the artistic production that constitutes the whole of this thesis. The artistic work of this project is a cross-media site-specific installation that has been exhibited in summer of 2013 in Rauma Art Museum. Pictures of the exhibition documentation are included in this text, and a DVD is attached to this print including the digital files of the video and sound pieces.

1. SUBJECTIVITY, EXISTENTIAL TERRITORY

“Human beings are not born once and for all on the day their mothers give birth to them, but... life obliges them over and over again to give birth to themselves.”

Gabriel García Márquez²

My task of finding my own mode of production, both in terms of my own personal experience and in terms of my becoming an artist, requires that I become aware of the fact that I already have certain ways of being and producing, and that those ways are part of a wider complexity of processes. My subjectivity, as everyone's subjectivity, is produced by a series of social, biological and psychological processes. I will follow Felix Guattari's understanding of subjectivity, who distances him self from the theoretical perspective that has been dominating in the last century.

In his essay “Subjectivities: for Better and for Worse”³ he draws a notion of subjectivity that breaks with the traditional determinism which places subjectivity as the result of a biological infrastructure and an ideological social superstructure, a process that leads to a sort of stable structure with hierarchical and fixed relations. Guattari rejects this idea, on the contrary, he argues for a rather fluid and multiple notion of subjectivity. Borrowing Mikhail Bakhtin's term Guattari defines subjectivity as *polyphonic*, having not a fixed unity and identity but rather like a plurality of sounds and resonances sensible to the conditions where this sounds are produced and reflected. It means that its constitution is not dependent of any dominant and deterministic factor. Guattari calls to overpass the opposition that a more traditional understanding of subjectivity lays between the individual subject and society, and he refers to three considerations that he believes leads us to expand our definition of it: the more and more dominant role of subjective factors in historical events, the heterogeneity of the components producing subjectivity and the ethologic and ecologic factors in human subjectivity. This means that, firstly, the presence and influence of subjective factors in the historical events is increasing, having a rather active than a passive role. Secondly, the complexity of the heterogeneity of components producing subjectivity tells us of the heterogenesis of subjectivity, instead of a mechanical causal explanation. Lastly, the ethological and ecological aspects of subjectivity reinforce the plural and fluctuating complexity of it. Guattari affirms that subjectivity is not about a development of defined stages but rather about 'levels of subjectivation'

2 Gabriel García Márquez, *Love in the Time of Cholera* (New York: Alfred A. Knopf, 1988), 62

3 Félix Guattari. *The Guattari Reader*, ed. Gary Genosko (Oxford: Blackwell Publishers, 1996), 193-203.

that happen in parallel in the course of our lives, overlapping and flowing with varying intensities in different moments.

Together with this, he alludes to the trans-subjective character of the experience, dissolving with this the conventional division of the self and the other. Based in his own experience as a psychiatrist, he asserts that heterogeneous dimensions clearly help mental patients to recover, specially “everything that can contribute to the creation of an authentic relation to the other”⁴. It is in fact the creation of authentic relations with the others what brings a significant benefit to the patients, the strengthening of the multiplicity of the self within the plurality of authentic relations. This, for Guattari, requires practice by the institution of care, it means that these actions seek to produce certain auto-generative autonomy and not a pre-given subjectivity.



Still image form the video “This place...”, 2013.

4 Guattari, *The Guattari Reader*, 195.

In this same text Guattari gives what he considers a provisional definition of subjectivity. Even when he considers it provisional I find it very relevant because it addresses to important issues I am discussing here and leads to understand subjectivity as an existential territory. For him, subjectivity is "the set of conditions that make it possible for individual and/or collective factors to emerge as a sui-referential *existential territory*, adjacent or in a determining position to an alterity that is itself subjective"⁵. He adds that in these terms subjectivity individuates itself in some situations and it is also formed collectively in certain social and semiological conditions. It is important to note also his understanding of the collective:

"the term "collective" should be understood here in the sense of a multiplicity that develops beyond the individual, on the side of the *socius*, as well as on this side (so to speak) of the person, that is, on the side of preverbal intensities that arise more from a logic of the affects than from a well-circumscribed, comprehensive logic"⁶.

This emphasises the trans-subjective quality of subjectivity that situates beyond the individual alone. Subjectivity is, also in the terms of Guattari, essentially social, "assumed and experienced by individuals within their particular existence"⁷. The point is to overcome the rigid and limited understanding of subjectivity to be able to understand its heterogenesis, the fluidity of its multiple and parallel layers and the rather processual qualities, leading us to the possibility to be active in the process of production of subjectivity.

It is important for Guattari, and I totally agree with it, to underline the fact individuals and collectivities carry a certain cartography of 'points of reference' that are not only cognitive but also full of affective intensities and that allow both individuals and collectives to position themselves in relation to such intensities and to the others. And all this is not to promote a given outcome, but to make clear "the fact that the cartographic method coexists with the process of subjectivation, and that a re-appropriation, an autopoiesis of the means of production of subjectivity, are made possible"⁸. It means that we have the capacity to explore, experiment and generate new forms of production of subjectivity; modes of being, feeling, thinking, relating, living. We are not destined to whatever given form of subjectivity that once developed through a series of stages remains relatively the same, on the contrary, there are always possibilities to disrupt and alter the course of experience and the constellations drawn by it. The rather lineal, structural and deterministic understanding of subjectivity serves the hegemony to maintain the given the dominant view of life

5 Ibid, 196.

6 Ibid.

7 Felix Guattari and Suley Rolnik, *Micropolítica. Cartografías del Deseo* (Madrid: Traficantes de Sueños, 2006), 48.

8 Ibid, 198.

and the order of things. The deterministic and individualistic explanations tend to fix certain order of development and certain faith in the subjective life, and the only possibilities to alter that given reality is by adapting to the system and the possibilities it offers to all. Hence, such change here is only a mere repetition of the same, a change that in fact reinforces the enclosure within the given subjectivity. Perception and desire are subjected within these limits, rendering a given field of action that conforms to those logics.

Yet, Guattari rejects such perspective and poses a more flexible, fluid and trans-subjective subjectivity that has more agency in the historical events and in itself. This subjectivity has a powerful capacity to alter itself and the relations that conform its experience. This draws human beings that can attain a degree of autonomy by themselves without ending up in isolation and within given fields of action. Guattari borrows Francisco Varela's concept 'autopoiesis', to underline the possibility and capacity of people to develop certain autonomy and to sustain it by themselves. This means that we are capable of breaking the current way we experience and give meaning to reality, the way we relate to others and to the world. We, in fact, are not only capable of such constant mutation and reshaping. At the end, as Gabriel García Márquez asserts, life itself demands from us to give birth to ourselves over and over again.

2. PRODUCTION OF SUBJECTIVITY AND NEOLIBERAL CAPITALISM

“As in all innovative processes, the mode of production that arises is posed against the conditions from which it has to be liberated”⁹

Michael Hardt and Antonio Negri

Today, power is directly addressed to the production of subjectivity. It is exactly our capacity to produce subjectivity that has allowed the emergence of new forms of domination and implementation of power in society in the last centuries, processes that Michel Foucault studied comprehensively during his life. He was able to unveil these more sophisticated forms of subjugation by studying the new forms of governmentality and power, and the new technologies developed for their implementation¹⁰. In the first volume of his *History of Sexuality* he uses the concept “bio-power to designate what brought life and its mechanisms into the realm of explicit calculations and made knowledge-power an agent of transformation of human life”¹¹. He argues that since the classical age the West has experienced a series of deep transformations of the mechanisms of power evolving into more subtle and less evident forms. Subtraction is not the only form of power anymore but one among other mechanisms that in fact add and even multiply, “working to incite, reinforce, control, monitor, optimize, and organize the forces under it: a power bent on generating forces, making them grow, and ordering them, and orienting them, rather than one dedicated to impeding them, making them submit, or destroying them”¹². The purpose of such shift is to have a more efficient implementation of power, requiring less use of direct force and energy for this power to succeed.

This needed the development of new technologies of power to be able to dominate both individuals and collectivities, and in this process the body is a key element. This power over life, according to Foucault, evolved into two basic forms that complement each other and are bound together. The first one focused on the body as a 'machine' and approached it by disciplinary means. The second

9 Hardt and Negri. *Empire*, 408.

10 Michel Foucault, *Security, Territory, Population. Lectures at the Collège de France, 1977-78* (New York: Palgrave Macmillan, 2007).

11 Michel Foucault, *The History of Sexuality, Vol. I, An Introduction* (New York: Pantheon Books, 1978), 143.

12 Ibid, 136.

one is approached to the collectivity as 'population' through a rather biopolitical way. This 'bipolar technology' -anatomic/biological- both individualizes and multiplies¹³, it controls the minimal gestures of each body while being able to also distribute the relations and dynamics among them. Following Foucault's analysis, the bourgeois and capitalist society has achieved the creation of isolated individuals deprived of their 'natural community'¹⁴. This has been done by means of disciplines, which are in fact modes of individualization of multiplicities that seek to produce 'docile bodies', bodies that can be molded and directed towards capitalist production. It was “in the course if the seventeenth and eighteenth centuries the disciplines became general formulas of domination¹⁵ that prevail until today.

Today, one of the most important functions of disciplines is, as explained by the French philosopher, to normalize. Disciplinary normalization needs to establish a model according to certain result. Through a series of steps disciplining allows power to address life in a positive way, which here means to conform people to such created model. Instead of prohibiting, it prescribes. Firstly, discipline “breaks down individuals, places, time, movements, actions, and operations”¹⁶ in order to monitor, control and modify them. Second, discipline classifies these separated components in accordance to specific objectives. Third, it establishes 'optimal sequences'. Fourth, it lays the processes of 'progressive training' and constant control to then, lastly, fix the separation or division of those suitable or capable and the unsuitable and incapable¹⁷. In this form of governmentality the individual, the 'docile body', is only 'pertinent' or relevant to the state as far as his or her life -and every gesture of it- reinforces the state itself or, in Foucault's words, “from the state's point of view, the individual exists insofar as what he does is able to introduce even a minimal change in the strength of the state”¹⁸. That is why Foucault affirms that the main function of disciplinary power is to train¹⁹, and for it the de-articulation of the social fabric is essential.

Neoliberal capitalism requires such twofold approach towards society so it can reach the finest strings that relate individuals among themselves. The collective is separated, analysed and trained to massively pursue the state and market interests. Biopolitics is in this sense a constant “correlation between an increasing individualization and the reinforcement of this totality”²⁰, it is the continuous

13 Ibid, 139.

14 Michel Foucault. *The Birth of Biopolitics. Lectures at the Collège de France, 1978-79* (New York: Pelgrave Macmillan, 2008), 113.

15 Michele Foucault, *Discipline and Punish. The Birth of the Prison*, 2nd ed. (New York: Vintage Books, 1995), 136.

16 Foucault. *Security, Territory, Population*. 84-5.

17 Ibid.

18 Huck Gutman, Patrick H. Hutton, and Luther H. Martin eds., *Technologies of the Self: A Seminar with Michel Foucault* (London: Tavistock Publications, 1988), 152.

19 Foucault, *Discipline and Punish*, 170.

20 Foucault, *Technologies of the Self*, 162.

process of segregation that allows the control of the population and individual desires. The living is distributed in terms of economic value and utility, hence life is classified, according to Foucault, as either indispensable, useful or superfluous²¹. Politics today responds to the principles of the market economy²², and that is what capital neoliberalism tries to inset in life, the logics of the market. Foucault explains how from the sixteenth and seventeenth centuries the exercise of power has been adjusted according to “the calculation of force, relations, wealth, and factors of strength”²³, meaning that governmental technology today is mainly based on rationality -yet at moments overlapping with previous forms of power based on wisdom or truth, for example. In such exercise of power institutions play an important role as key factors of segregation and social hierarchization in order to guarantee such relations of domination.



Still image form the video “This place...”, 2013.

21 Ibid, 157.

22 Foucault. *The Birth of Biopolitics*, 131.

23 Ibid, 311.

Michael Hardt and Antonio Negri dedicate the entire second chapter of their brilliant book *Empire* to *Biopolitical Production*. They clearly see how Foucault's work describes the passage from the *disciplinary society* to the *society of control*²⁴. For these authors, a disciplinary society is a society where social control is elaborated within a complex series of apparatuses, Foucault's concept that refers to institutions like the school, the university, the factory, mental hospital, etc., that produce and regulate people's habits and productive practices in order to adequate the social to the rationality of discipline, which means prohibiting and prescribing. The society of control is, on the other hand, the society where the mechanisms of control are even more “democratic” and internalized in the subjects. According to Hardt and Negri's analysis, power is implemented not only through apparatuses or dispositifs but also through machines like communication systems, information networks, etc., “toward a state of autonomous alienation from the sense of life and the desire for creativity. The society of control might thus be characterized by an intensification and generalization of the normalizing apparatuses of disciplinarity that internally animate our common and daily practices, but in contrast to discipline, this control extends well outside the structured sites of social institutions through flexible and fluctuating networks”²⁵. Control in this sense infiltrates more and more in people's life and relations from “inside” ourselves, not only “inside” the interactions but, more powerfully, from within our own subjectivities. In other words, this means that such processes of normalization are being incorporated within our bodies and minds, resulting then in a subjectivity that is being produced by the system being itself part of the system.

Foucault affirms that today the enterprise has become the existential model established by neoliberalism, a model being spread through the subdivided social body. Such existential model sets the logics of supply and demand, of investment, cost and profit, as the model of social relations²⁶. The individual therefore has to adequate to the image of an individual-enterprise, a model that reinforces the social segmentation and separation but paradoxically glues the collective back “together” with competition as a higher value. Competition here becomes the overall social demand and one of the dominant ways of relating to the other.

It is important to note the role of the media in this biopolitical control today. According to Hardt and Negri the development of the new global order goes together with the development of the communications networks. They affirm that “one site where we should locate the biopolitical production of order is in the immaterial nexuses of the production of language, communication, and

24 Hardt and Negri, *Empire*, 22-3.

25 Ibid, 23.

26 Foucault, *The Birth of Biopolitics*, 241-2.

the symbolic that are developed by the communications industries”²⁷. Further, such industries dictate the movement, structure and direction of the global interconnections, and with this also the imaginary that goes along. In this way power dictations infiltrate inside the social fabric and subjectivities, giving a central role to the communications industries in the production of order.

The role of the media is to produce and conform individuals according to capitalist desire, to inform/conform subjects, in the sense that they transmit in-formation that serves as prescriptions about how the world works, how it has to be experienced and interpreted. By creating the form, content and direction of the networks of communication, power becomes an internal element, 'immanent to the productive and social relations'. What these authors try to underline is the integration of communication in biopolitics, due to the organic relation between the new order and the communications industries. Such integration makes it possible to integrate the imaginary and the symbolic within the biopolitical fabric into its very functioning²⁸, installing power itself at the core of the social life.

27 Hardt and Negri, *Empire*, 32.

28 Ibid, 33.

3. THE ANAESTHESIA OF OUR VULNERABILITY

In her text *The Geopolitics of Pimping*²⁹, Suely Rolnik refers to the wave of critique in arts since the 90's due to the discontents with the politics that rule the processes of subjectification, with special emphasis on the place of the other and the power of creation. According to the Brazilian psychoanalyst, there is a problematic anaesthesia of our vulnerability to the other, a lack of sensibility to the other:

“vulnerability is the precondition for the other to cease being a simple object for the projection of pre-established images, in order to become a living presence, with whom we can construct the territories of our existence and the changing contours of our subjectivity. Now, being vulnerable depends on the activation of a specific capacity of the sensible, which has been repressed for many centuries, remaining active only in certain philosophical and poetic traditions”³⁰.

Specially in the intensification of a global neoliberalism in recent decades, the other has been disregarded within the map of our sensibility. Understanding that our nature is relational and that we generate meaning within the realm of proximity to the others, the individualistic theoretical conceptualisations of subjectivity, parallel to the capitalist individualization have led to an intensification of a narcissistic experience and isolation. According to Rolnik, the politics of subjectification vary historically, because each 'regime' is based in a large extent on its particular form of subjectivity. This is what Foucault was able to demonstrate in his historical analysis of the development of power. Rolnik adds that 'the strategy of subjectification, the relation to the other and the cultural creation', are crucial for the current regime known as cultural of cognitive capitalism. In this sense the analysis of the politics of subjectivity has to do with the place of and the relation to the other.

Capitalist subjectivity diminishes our vulnerability to the others by dismantling the social fabric and ordering it according to the market interests. Competitive logics promote a very individualising autonomy, the image of a self-contained and hyper rationalised human, an autonomous individual that has to endlessly compete with the others in order to be “functional” and “productive”. In this way a rivalry is set up and people are directed towards contending relationships. This capitalist mode subjectivity defines ideals of life breaking the collective and resulting that “the striving of the whole community towards salvation became the collective, permanent competition of individuals

29 Suely Rolnik, *The Geopolitics of Pimping*, eipep.net, accessed January 28th, 2014.
<http://eipep.net/transversal/1106/rolnik/en/>

30 Ibid.

being classified in relation to one another”³¹, Foucault asserts.

The individual has to be quite strong and flexible to endure the large list of demands and requirements to be exploited. The neoliberal individual has to trust in his or herself and what the system seems to offer, it is not acceptable to be vulnerable or sensible to others, on the contrary, detachment is promoted in the name of independency and freedom as a positive qualities. Any attempt to relate to others in a non competitive and rational way within the interests of the state and market might be soon administrated, regulated or even punished if necessary. Everyday more and more laws restrain and limit the freedom to relate and interact. Examples of it can be found in the laws regulating how to behave and interact within the private or public realms, laws that often make social meetings, debates or demonstrations illegal. We can also see such implementation of power in the regulation of telecommunications and internet, how the content of connections is being monitored and even the internet or certain websites useful for activists are shut down if the state “considers” is it necessary in the name of “social security” but with the direct intention to prevent civil organization and mobilization.



Still image form the video “This place...”, 2013.

31 Foucault, *Discipline and Punish*, 161-2.

The hegemonic production of life then defines the place of the other, which implies a dictation on what and how to relate with the others. It is necessary to keep in mind that capitalist neoliberalism is, as Deleuze and Guattari have mentioned several times, “a point of subjectification par excellence”³², where the mass culture is a fundamental element in the production of subjectivity in very specialized and refined ways. Guattari emphasizes that the main characteristic of the capitalistic modes of production is that they work not only in terms of financial and capital or exchange rates, they also work in terms of control of subjectification. For Guattari, capital works as complementary of culture, “capital is in charge of economic subjection and of the culture of subjective subjection”³³. This cultural and economic subjection works, as Foucault has shown, by means of both separation and collective competence. Competence requires to maintain and reinforce the anaesthesia to the other so the logics of the market rule over any other kind of logics that could possibly emerge from different forms of social relations -like solidarity, communality, mutual responsibility, etc.

32 Gilles Deleuze and Felix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, 11th ed. (Minneapolis: The University of Minnesota Press, 2005), 130.

33 Guattari and Rolnik, *Micropolítica*, 28.

4. VULNERABILITY AND RESPONSIBILITY

In her book *Frames of War -When is life grievable?*³⁴, Judith Butler treats the notion of vulnerability in a whole chapter (titled 'Survivability, Vulnerability, Affect') where she argues for a generalized notion of precariousness which itself already calls the ontology of individualism into question. According to her, our responsiveness to the world is generated because of the encounter of the body against the world, encounter as experienced as an obtrusive alterity. This responsiveness involves affects that in turn are the basis of ideation and criticality, which means that this affective responsiveness is a fundamental capacity for thought/creation. For Butler, 'primary affective responsiveness' involve specific interpretive frames strongly regulated by regimes of power, meaning that our interpretation of the world conditions what we feel and also the way we interpret what we feel, which in turn alters the feeling itself -our affective responsiveness.

Following Butler, interpretive frames make a division, a partition among people. There are numerous interpretive frames being produced and reproduced, but it is important to remember that neoliberal capitalism makes a general distribution of life as indispensable, useful or superfluous, a model to value the other. Together with this frame, the competitive logics coexist, demanding to disregard the others as living presences and relate to them in utilitarian terms -a frame that Butler affirms cannot measure the loss of human lives. A person who is disregarded as a living presence is dispossessed of singularity and in some way captured as an object. Her or his emotions and ideas, desires and expectations are not even taken into consideration, therefore her or his life is basically detached from mine. In the competitive and harsh neoliberal environment that other person can easily represent an obstacle to achieve my goals.

This capitalist form of individuality, using Butler's idea, denies the flowing ways in which we are all bound together due to the fact that in one way or another we are 'vulnerable to destruction by the other'. Precariousness, Butler affirms, is what bounds us all, because of that fact that "the subject I am is bound to the subject I am not, that we each have the power to destroy and to be destroyed, and that we are bound to one another in this power and this precariousness. In this sense, we are all precarious lives"³⁵. Paradoxically, ignoring such capacity to destroy the other increases precariousness and destructiveness among us. Lives are not independent and fully ours, Butler

34 Judith Butler, *Frames of War, When Life is Grievable?* (London: Verso, 2009).

35 Ibid, 43.

continues, our existence is not mine but to be found beyond my own boundaries and myself, boundaries that precede and exceed who I am. In this sense if I disregard the other it entails that I disregard part of myself.

Mutual responsibility and reciprocity are taken away in the relational mode of competition, restricting and isolating the subject from experiencing undetermined and authentic encounters and enriching social relations. This lack of sensibility of the other increases the common precariousness. Hence, the recognition of our mutual vulnerability confronts in some way the biopolitical segmentation and individualization, since it directly addresses to the promotion and value of life itself.

This way Butler brings the concept of responsibility to the discussion, which I also consider of the most relevance in a world where the subject is turned towards her or himself alone and insensible to the other. She calls to “find ways of crafting and checking destructiveness, giving it a liveable form, which would be a way of affirming its continuing existence and assuming responsibility for the social and political forms in which it emerges”³⁶, which in other words means to be responsible of our capacities, ourselves and the others. Since the subject's “survivability is a function and effect of its modes of its relationality”³⁷, such survivability depends in a large extent in the recognition of our vulnerability, the awareness of the destructive capacity and the corresponding responsibility taken.

The way vulnerability is dealt in social relations might have numerous possibilities, conformed and delimited by the particular historical context, the interpretative framework and the mode of subjectivity. The capitalist neoliberal framework indicates that vulnerability is something not acceptable or has to be overcome if existent. It does not accept vulnerability as inherent to us and by neglecting that it also neglects the impossibility of overcoming it. On the contrary, it increases the chances that an aggression takes place due to the disdain, indifference or rejection of the other's vulnerability and risks. In other words, it augments the potential violence latent in neoliberal competition. In contrast, due to the fact that vulnerability is inherent to human life and its relational condition, it potentiates survivability when our capacity to be sensible is activated. While neoliberal capitalism is producing strong, independent, invulnerable and over-rational subjects, it is inflicting aggression within social relations, generating irresponsible and insensible subjects detached from each other. Yet, Butler underlines the fact that responsibility demands responsiveness, but such capacity is not only subjective, “but a way of responding to what is before us with the resources that

³⁶ Ibid, 49.

³⁷ Ibid.

are available to us”³⁸, and our affect is not uniquely ours but 'communicated from elsewhere'. Affects are defined in a large extent by what we can perceive, which in turn are also constituted by such interpretive frames, evaluative structures and beliefs that support feelings. Butler wants to make it clear that perception of life is not equivalent as “encountering a life as precarious”³⁹. Such encounter comes within relations of power and interpretive frames. Precariousness, Butler insists, is not equally distributed within the tissue of power relations, interpretive frames and material conditions, and responsibility does not emerge only by encountering a life as precarious. It is required to query the established and usual interpretive frames, the dominant production of subjectivity that divides the collective and classifies life according to utilitarian calculus.

Such aggression happens as well in another level. The capitalist administration of life corrupts the sense of democracy by restricting what Butler points at, our perception of lives -defining worthy and unworthy lives and our affective responsiveness towards them. Yet, such schism also impedes a true democracy because it inhibits the multiple possible new encounters in social relations, new encounters understood here as disruptions within the hegemony. A true democracy, philosopher Isabelle Stengers states, “would demand the acceptance of the ongoing challenge of such disruptions – would not only accept them but also acknowledge those events as something it depended upon”⁴⁰. Here Stengers refers to such disruptions as events of production of subjectivity. Thus, a true democracy would demand a place for the other, understood as moving and fluctuating; a disruptive living other -as many others as necessary. This sensible and critical way of relating entails a non fixated but fluctuating meeting point where several singularities meet and share experience, a fertile field where the place of the other is mutually, reciprocally recognized as well as appreciated and accepted in no hierarchical terms. Within this open meeting point expectations are not attached to predestined outcomes but are thought, felt and experienced in terms of divergent possibles. This would be a place where 'the subject I am that is bound to the subject I am not 'can resonate and vibrate, reinforcing a will to live and create, counter-fighting in this way hegemonic capitalist modes of relationality that sustain exploitation.

38 Judith Butler, *Frames of War*, 50.

39 Ibid.

40 Isabelle Stengers. “Experimenting with Refrains: Subjectivity and the Challenge of Escaping Modern Dualism”. *Subjectivity* (2008) 22, 38–59. Accessed December 10, 2013. doi:10.1057/sub.2008.6



Still image form the video “This place...”, 2013.

Michel Foucault makes clear that our relations shape ourselves not only by fact but also by intentionality and care. He expresses such intense relation between care and self in a beautiful way: “As there are different forms of care, there are different forms of self”⁴¹. Pursuing my own form of production, my own subjectivity and self, involves the way I relate and care for the other and, very importantly, *the way* I care. Here it is important to underline that care for the other is not only a continuum of two opposite intensities, or the question is not only to care or not to care, but how to care and how not to care. Hence the care for the other accompanies the generation of new forms of subjectivity and needs to be present in the experimentation towards it. Experimentation then necessitates care.

41 Gutman, Hutton and Martin, *Technologies of the Self*, 22.

5. PRODUCTION OF SINGULARITY

The utilitarian and political isolation that can result from the capitalist subjectivation prevents possible encounters to happen, encounters that open up to new outcomes and which chances are augmented and fed by the sensibility to the others. Guattari states that what can oppose to this hegemonic production of subjectivity is the development of singular modes of subjectivation, what he calls 'processes of singularization'. This is what he believes can be a way to reject all those pre-established codification modes, modes of control and manipulation. The idea is to “build modes of becoming sensible and aware, involving new modes to relate to the other, modes of production, modes of creativity that produce a singular subjectivity”⁴². He argues that all this has to match with certain desire and taste of life -a particular one that we wish for-, getting rid of those other views and values that are not ours but imposed by the state and market.

It is within the indeterminacy and the accidental that new territories and meanings can be possible and shared, to be again put into crisis and create new ones. According to Elizabeth Grosz, explaining Bergson's ideas, it is in the continuous process or movement of actualization of the virtual that the new can emerge⁴³. The fact that capitalism tries to control every aspect of life has also to do with the control of the virtual and the actual. Such movement of actualization of the virtual is the process of genuine production and innovation -production in the sense of something really new in contrast the capitalist utilitarian notion that refers rather to production and reproduction of capital. It is exactly in this process of genuine production, Grosz refers to Deleuze, that the production of singularity or individuation takes place. Individuation understood here as singularity, not as separation, isolation and self-management in disregard of the other. Grosz clarifies, drawing on Deleuze: “Individuation contains the “ingredients” of individuality without in any way planning or preparing for it. Individuation is the alignment of virtualities, which take place both being and becoming possible”⁴⁴

From this we can understand that neoliberal capitalism entails the restriction of singular individuation, it clashes with the model of an enterprise-subject. For it, the state and corporations need to control of the conditions where the possible and the virtual can emerge. In other words, it

42 Guattari and Rolnik, *Micropolítica*, 29.

43 Elizabeth Grosz, “Thinking the New” in *Becomings. Explorations in Time, Memory, and Futures*, ed. Elizabeth Grosz (New York: Cornell University Press, 1999), 27.

44 Ibid.

entails the control of that what *is* and what *is not* here and now, but more over, the control of what *could* and *could not be*. In other words, the management of life alters and restricts the accidental flux of desire in relationships by controlling the possibles and therefore the actualization of virtualities in relations. This is how the expected and the unexpected are restricted and confined within the production of capital, capitalism dictates what is to be expected and what is not to be expected. In other words, what we can hope for and what we can not, what is possible and what is not.

This fact has special relevance. Neoliberalism places subjectivity in precariousness, weakened and deterritorialised, and at the same time 'offers', or better put, imposes certain existential territory and a certain *possible* to be desired -capital and more capital- that is never fully inclusive and welcoming, due to its competitive logics. By forcing reality and subjectivities to conform to fixed and hegemonic expectations capital neoliberalism is constantly recreating a fierce and aggressive imposition to the becoming of the self, thus limiting the richness of life in itself. Today's regime is not willing to deal with uncertainty and chance, and when it comes to change it has to take place within the boundaries of the planned, controlling the outcomes in advance. Change is acceptable when it does not change the current conditions of existence, Grosz puts it as follows:

“Predictable, measured, regulated transformation, change under specifiable conditions and with determinate effects, seems a readily presumed social prerequisite; upheaval, the eruption of the event, the emergence of new alignments, unpredicted within old networks, threatens to reverse all gains, to position progress on the edge of abyss, to place chaos at the heart of regulation and orderly development”⁴⁵

Foucault addressed the way power captures the emergence of the new, of the event, realigning it to the known. The new, in capitalist terms, is named in many ways. Depending on what it threads and how it can be exploited, it can be labeled positively or negatively. One way to positively realign the new within capitalism is to call it *innovation*, which implies expected 'changes' within the already existing territory and its logics. The notion of innovation is used to commodify the *possible* and the *new*, it is the subjection and commodification of the creative force made profitable. It means innovation is the absorption of the human capital's creative capacity into the reinforcement of the market. For Foucault, innovation in neoliberal terms means “the discovery of new techniques, sources, and forms of productivity, and also the discovery of new markets or new resources of manpower”⁴⁶.

45 Grosz, *Thinking the New*, 19.

46 Foucault, *The Birth of Biopolitics*, 231.



Still image form the video “Diver”, 2013.

It is therefore necessary to sail away from the capitalist territory and search for *new possibles* that open up disruptive events away from the stablished terms of capital. This itself is already an emancipatory action. We ought to provoke unexpected encounters with openendedness out of the realm of commodification. Such approach represents a thread to the regime and that is why it is stigmatized and repressed in many ways by hegemony. It is in many ways linked to fear and failure in capitalist terms, but we can start considering this rebellious, challenging and even playful attitude as something that can also bring other forms of satisfaction. Why to restrict ourselves of other forms of satisfaction and pleasure? Approaching life as a game, playfully, as Odysseas Elytis refers to Nikos Gkatsos' view of life:

“He could not ever see life anything else than a bare game. A tragic and futile game, but a game anyways. And he even goes on betting, being certain that he will loose (even though he has got four aces), searching for another kind of satisfaction: the one of provoking chance, random, not only with the combination of words but also with the combination of states of soul...”⁴⁷

I will add that such combination of words refers not only to words literally, but among people's

47 Odysseas Elytis, *Prosa, Seis ensayos* (México: Universidad Nacional Autónoma de México, 2001), 191.

voices, and the combination of states of soul, in my view, does not refer to a selfish and isolated inner experience. On the contrary, it implicates the combination of the place of oneself and the others, since the soul is not a soul alone and in itself, but always in relation and interdependence with the others. In other words, playing with the combination of words and of states of soul implies a recombination of the communication's content, form and interconnections. Such new combinations that render chance, give us in return endless possibilities of satisfaction that do not depend on commodification and consumption, demand and profit. In this sense a playful recombination of the words and souls represents a disruption to the hegemonic control and power implemented by the communications industries. Such playfulness can be addressed to explore new forms of networks and communication alternative to the already given ones.

This playful attitude and recombination of words and souls given by Elytis can be a singular example of another form of production of subjectivity, another mode of creation than the capitalist one. Satisfaction *in-combination-with*, distanced from the narcissistic and utilitarian search of satisfaction. Here the investment of the self goes in a more collective and shared investment within the uncertain and towards the open. Within this experimentation one might be aware that something will be lost, but certain that this decision already opens chances to gain something new and different. Perhaps this represents the possibility to loose parts of the capitalist subjectivity, to crack it and gain, at least, other modes of relations and ways of life that in turn may offer new forms of satisfaction. Grosz clarifies that distancing ourselves from certain forms of predictability or causality does not require an affirmation of the “free will” but instead to recognize the capacity of the new to re-signify the present, “to accept the role that the accidental, chance, or the undetermined plays in the unfolding of time”⁴⁸. So the capacity of new does not insist on shaping a self-managed individual spinning around itself but instead it addresses to the accidental flow of life and its creative inherent potential. Human will, in order to be free, can not be kept in the captivity of the individual, it paradoxically needs the otherness in order to sustain freedom.

And this is exactly one of the main claims of the liberal reforms, such importance given to free will and individual freedom are at the very core of the neoliberal logics. I totally see individual free will and responsibility as essential to the idea of democracy. The problem comes when the individual freedom and responsibility are taken to build up a subject detached from the other and directed towards mutual competence. Guattari tells us that with the French Revolution men not only became free and equal but their subjective attachments with their groups got substituted by the capitalist

48 Grosz, *Thinking the New*, 18.

subjectivity⁴⁹. The other eventually became an object and, today, a rival. For sociologists Álvarez-Uría and Varela it is also during that period that the process of individualisation emerged, a process of self-design and distinction that, in words of Álvarez-Uría and Varela represented a new corporal rationality and what Richard Sennet's calls the tyranny of intimacy, “new forms of subjugation directed to the endless and petty task of self-production/making”⁵⁰. Such tyranny, following the Spanish sociologists, has led to a progressive destruction of social *solidarity*. From this narcissistic and individualistic point of view the idea of solidarity is simply diminished or even discarded, as if free will and individual freedom would suffice to provide the conditions for inclusive modes of relation and ways of life.



Still image form the video “This place...”, 2013.

Yet, Guattari affirms that any social change can not be done individually or adding up individualities⁵¹. For him the question is how to articulate processes of singularization with the processes of individuation that affect us everyday. The way to deal with this, for him, is what he

49 Guattari and Rolnik, *Micropolítica*, 51.

50 Fernando Álvarez-Uría and Julia Varela, *Sujetos frágiles: Ensayos de Sociología de la Desviación* (Madrid: Fondo de Cultura Económica, 1989), 150.

51 Guattari and Rolnik, *Micropolítica*, 52.

calls a molecular revolution, that happens in all levels of human experience: subpersonal, personal and interpersonal. Molecular revolution has to do with the production of conditions for both collective and individual life, in this sense it confronts capitalist subjectivity. This is the terrain of what he calls *micropolitics*, a resistance to the capitalist subjectivity. Modes of production that to open up the possible and the unexpected, allowing the creation of the conditions for new kinds of subjectivities. Guattari emphasizes that this translates in a will to live and love, a drive to produce and create. Desire is creation, and “essentially, creation is always dissident, transindividual, transcultural”⁵². 'Desire is production', this is a great distinction that Deleuze and Guattari made in contrast to previous and still today dominant view on desire as something negative and confined within the individual, something irrational and chaotic that needs to be dominated and controlled. Desire is, in Deleuze and Guattari's terms, any form of will to live and create. Drastically, this will and impulse to live threatens capitalist subjectivity. Micropolitics involves creation and will, not in individualistic terms but in relation to the other as a living human being, as a living presence. It requires a reconsideration of our vulnerability and subjective investments and the loyalty that can derive from it, demanding to have a look at our proximate relations within the everyday life and an awareness of the emotionality that flows in them. In this sense, vulnerability and its relational quality become a key notion to articulate emancipatory modes of production of singularity.

52 Ibid.

6. SAILING IS NECESSARY: RESONANT BODY

Disruptive modes of relationality demand, as commented before, a revivification, an activation of our capacity to be sensible to the other, an acceptance of our inherent and bounding vulnerability, a capacity that Rolnik tells us has been anaesthetized in many cultures for several centuries and kept active only in some philosophical and poetic traditions. She asserts that even recent research in neurosciences has confirmed such capacity of the sensible in the fact that each of our organs carries a double capacity, cortical and subcortical. The *cortical* capacity has to do with perception, it allows us to apprehend the world in forms so we can give them meaning and project current interpretive frames and representations upon them. The cortical capacity makes possible to delimit subject and objects as externalities, it is more familiar to us and it is linked to language and the individual's biography. More importantly, "the cortical capacity of the sensible is what allows us to preserve the map of reigning representations, so that we can move through a known scenario where things remain in their due places with a minimum of stability"⁵³.

The other capacity, the *subcortical*, has been historically repressed and therefore it is less familiar to us nowadays. With it we apprehend the world as "a field of forces that affect us and make themselves present in our bodies in the form of sensations"⁵⁴, distanced from language and the individual's history. Hence, it does not make a sharp differentiation of subject and object, quite on the contrary, these figures dissolve as well as the separation of the body from the world. "With it, the other is a living presence composed of a malleable multiplicity of forces that pulse in our sensible texture, thus becoming part of our very selves"⁵⁵. Rolnik calls this capacity of our sense organs '*the resonant body*'. Both capacities, perception and resonance, carry different modes of apprehending the world in different logics irreducible to each other, Rolnik affirms. For her, this generates a paradoxical relation and a tension that:

"mobilizes and galvanizes the potential of thought/creation, to the extent that the new sensations that incorporate themselves in our sensible texture carry out mutations that are not transmittable by our available representations. For this reason they throw our references into crisis and impose on us the urgency of inventing new forms of expression. Thus we integrate into our body the signs that the world gives us, and through their expression, we incorporate them to our existential territories.

53 Rolnik, *The Geopolitics of Pimping*.

54 Ibid.

55 Ibid.

In the course of this operation a shared map of references is reestablished, with new outlines. Moved by this paradox, we are continually forced to think/create, as suggested above. The exercise of thought/creation therefore has a power to intervene in reality and to participate in the orientation of its destiny, constituting an essential instrument for the transformation of the subjective and objective landscape”⁵⁶.

Here Rolnik addresses an essential tension that integrates sensibility, the body and thought/creation. This is what keeps us expanding our experience, our modes of apprehending the world and our modes of relationality. Following Rolnik, the weight each of these capacities has in our apprehension of the world and how they interact vary according to historical transformations. The place of the other and the 'politics of relation' move along with them -in my opinion, she is referring to the interpretive frames mentioned by Butler. Rolnik asserts that each regime achieves 'existential consistency and concreteness' becoming at hand in everyday life thanks to certain kind of subjectivity, which:

“in the specific case of neoliberalism, the strategy of subjectivation, of relation with the other and of cultural creation takes on essential importance... For this regime feeds primarily on subjective forces, and especially on those of knowledge and creation, to the point where it has recently been described as “cultural” or “cognitive” capitalism”⁵⁷.

And today's subjectivity is fragile, Rolnik affirms, in part as a result of the actions of cultural movements during the 1960's-70's that put the disciplinary Fordist regime into crisis. During such regime, the politics of identity defined and dictated subjectivity while anaesthetizing our vulnerability and rejecting our capacity to be sensible to the other. For her, such counter-cultural disruptions generated certain degree of instability, which today is everywhere and all around. Not only in the social conditions but, specially, in the symbolic, subjective and cartographic orders.

Today we are all homeless, says Rolnik elsewhere⁵⁸, the connections of desire today are endlessly fluctuating and mutating. Destabilization, displacement, uncanniness; we are lost and homeless. She clarifies that it is not about having a concrete home but about the feeling of being “at home”, the feeling of oneself, comfortable, familiar with specific relationships with the world and ways of life. Feeling 'at home' here refers to “certain shared meanings, a certain belief”⁵⁹, we are homeless in this sense of detached from shared views of life. Even the 'singular filter' is an ocean within a

56 Ibid.

57 Ibid.

58 Suely Rolnik, “Anthropophagic Subjectivity”, in *Arte Contemporânea Brasileira: Um e/entre Outro/s* (São Paulo: Fundação Bienal de São Paulo, 1998).

59 Ibid.

fluctuating ocean, nothing is stable, nothing has fixed direction or point of view. Possibles are constantly shifting and reinventing themselves, that is why she insists that 'we must get used to the idea that sailing is necessary'.



Still image form the video "Diver", 2013.

Hence we are constantly deterritorialized with an increased need to shape ourselves and create new territories. Further, this is what gave birth to what Rolnik calls the "*flexible subjectivity*", giving certain freedom of experimentation to our creative force. Unfortunately, the power of capital neoliberalism tends to absorb such creative disruptions and align them into the production of capitalist desire -in the context of innovation- with the promise of a stable life or, in Rolnik's words, a paradise where everything will be fine and there is just happiness. Capitalism does that by "offering ready-made territories to subjectivities rendered fragile by deterritorialization"⁶⁰- competitiveness carries such ready-made territories attracting subjectivities and sensibility, deactivating the resonant body. Otherwise, not following such direction represents a sure existential failure within the capitalist territory. We must trust and be loyal to such capitalist desire "in order to

60 Rolnik, *The Geopolitics of Pimping*".

actualize these virtual worlds of signs in our own existence, through the consumption of the objects and services they propose to us”⁶¹. The resonance of our bodies is in this way constantly silenced and inhibited, it goes together with the complex technologies of control that Foucault has been describing. Rationality is potentiated by these technologies, anaesthetizing our capacity to be sensible to the other and constraining our existential territory and experience to such ready-made maps. For such scenario, sailing away is necessary. The reactivation of our resonant bodies together with the care and sensibility to the other are necessary conditions to such new journey into unknown waters and other forms of apprehension.

61 Ibid.

7. TRUST

*“Do not demand of politics that it restore the "rights" of the individual, as philosophy has defined them. The individual is the product of power. What is needed is to "de-individualize" by means of multiplication and displacement, diverse combinations. The group must not be the organic bond uniting hierarchized individuals, but a constant generator of de-individualization”*⁶²

Michelle Foucault

Foucault invites us to search for new combinations and multiplicity within the collective in order to liberate us from the neoliberal subjectivation. It goes in accordance to Guattari's testimony on how multiple encounters and building authentic relations with the other reinforce the subject's autonomy. Disciplinary power subjugates individuals by separating them from the flow of life and its multiple possibilities, creating *homeless* subjects that find *their* place and sense of being within neoliberal subjectivity. Power tries to produce and control every aspect of life including death, if necessary -Foucault makes it evident⁶³. It installs itself inside the core of life, ensuring its own reproduction in terms of utility and competence. The double-bind created by division and competence leads to a very aggressive and poor sense of life, based in utility and profit. It is in this context that I find some aspects that directly relate to my interest in the concept of trust.

The etymology of 'trust' seems to have a Scandinavian origin that defines it as an “assured reliance on some person or thing; a confident dependence on the character, ability, strength, or truth of someone or something”⁶⁴. From there it evolved to help, confidence, comfort, consolation, fidelity, agreement, alliance, and belief⁶⁵-I will not make a distinction between its grammatical form as a noun and as a verb. Today the word can have several definitions, but for my purposes I will ignore the institutional, financial and legal ones. I want to keep the discussion in the interpersonal and biopolitical terms. Therefore I will focus on some qualities of the various definitions of trust, understood then as a belief, as an acceptance of a statement without evidence, a state of being

62 Michel Foucault, preface to Gilles Deleuze and Felix Guattari, *Anti-Oedipus Capitalism and Schizophrenia* (Minneapolis: University of Minnesota Press, 1983).

63 Foucault, *Technologies of the Self*, 160.

64 Sang-Chin Choi and Uichol Kim “Emotional attachment as the basis of trust and interpersonal relationships: Psychological, indigenous and cultural analysis”. In B. N. Setiadi, A. Supratiknya, W. J. Lonner, & Y. H. Poortinga eds. *Ongoing themes in psychology and culture* (Online Ed., 2004). Melbourne, FL: International Association for Cross-Cultural Psychology. accessed 10th February 2014.
http://ebooks.iaccp.org/ongoing_themes/chapters/choi/choi.php?file=choi&output=screen.

65 <http://www.oxforddictionaries.com>. Accessed December 18, 2013

responsible for someone or something, a hope or expectation, to believe in a statement or an ability, to allow someone to use, to have or look after someone or something with confidence, to have hope or faith or confidence and to place reliance on something abstract as luck, fate or chance.

The fact that trust involves a reliance upon the uncertain within some sort of relation, links trust with the concept of vulnerability. The one who trusts relies on something or someone else without proof of the eventual expectation's outcome, setting her or himself in certain degree of vulnerability. Such vulnerability depends in part on what is invested and, very importantly, how the parts involved signify such relation and expectation. With this I mean that vulnerability is not the only way to signify such situations and give some quality 'trust', I can also see it as an opening up for new possibilities, as potentiality. Trusting or believing can lead to either exploitation or abuse, as well as to collaboration and creation. Capitalism knows this, as well as the capacity of the bodies and individuals 'to dominate or for being used', as Foucault denotes⁶⁶. Creation and collaboration can easily be absorbed by power, innovation is one form but not the only one. I will go back to this later on, first I want to comment a few ideas in relation to my experience and trust.

In my migrating and transitional experience the sense of uncertainty is considerably higher in comparison to my usual previous everyday life. Uncertainty disturbs the sense of future and continuity of life, and it also touches the sense of present time. Such disturbance increases my need to believe in something else than this uncertain present and future, to believe in the fact that the change that I pursue is possible and will take place in a fortunate way. In other words, the disruption itself is destabilizing and stressful, which increases my necessity to hold on what is not here present and there to come, future. My existential territory with its points of reference get disturbed and clash with my notion of time and my place in it, with my own continuity and existence. This is a certain kind of vulnerability and risk, and I have to recombine my own cartography and points of reference on the move. How is this possible? How to generate new meaning before the uncertain and out of the hegemonic utilitarian logics? How to recombine elements of myself and create new points of reference in the middle of such disruption? How to avoid to be absorbed by the capitalist hegemony?

French philosopher Maurizio Lazzarato argues that belief is the germ of the creation of the new⁶⁷, because a belief has to do with believing in the possible, that which is not here and actual -Lazzarato connects this with the idea of the invisible world, as we will see further on. Such germ of the creation of the world, Lazzarato warns us, can also be co-opted by capitalism, turning it into fear

66 Foucault, *The History of Sexuality*, 147.

67 Maurizio Lazzarato, *From Knowledge to Belief, from Critique to the Production of Subjectivity*, eipcp.net. Accessed February 15, 2014. <http://eipcp.net/transveral/0808/lazzarato/en>

and distrust. Here he uses the terms 'belief' and 'trust' indistinctively, notion that suits my own understanding of trust. In my experience of migration I understood/felt trust as a belief -in my own disruption (or disruptive activity)- and as an incentive to keep the process and action. I will follow Lazzarato's conceptualizations on belief/trust -understood indistinctively, or trust as a form of belief- and the form capital neoliberalism absorbs it, underlining the power of trust in the production of subjectivity. My intention is to arrive at some possible ideas on how important trust is in the production of the new.



Still image form the video “This place...”, 2013.

Lazzarato borrows Foucault's notion of belief, meaning a 'driving power' and a 'disposition to act', a 'power of affirmation' and of 'subjective investment'⁶⁸. According to Lazzarato, the essence of belief, which again I also understand as trust, “lies in believing in the invisible world and affirming it as real and putting to test the ability of the individual to act on this possibility”⁶⁹. Such 'invisible world' refers here to the aspect of the real which is not actual but possible, “a virtual realm of pure potentiality”⁷⁰-O'Sullivan puts it in Bergson's terms. I have previously mentioned that biopolitics

68 Ibid.

69 Ibid.

70 Simon O'Sullivan, “The Production of the New and the Care of the Self”, in *Deleuze, Guattari and the Production*

addresses life in every sense, to what it actually is and also to what it could virtually and possibly be. In other words, power addresses to the possibilities of life before they are actualised, seeking to control the continuous flow of possibilities and actual outcomes. Such invisible world, Lazzarato draws upon William James here, has to do with the 'indeterminate and incomplete nature of the visible world', that carry trans-individual, pre-discursive and subconscious affective forces that infiltrate to us and impulse us to act.

In my opinion this has to do with the resonant body Suely Rolnik talks about, because such is not only a capacity to be sensible to the other, but a capacity that allows us to 'apprehend the world as a field of forces, distanced from language and the personal history'. This is what allows us to perceive and relate to the multiplicity of forces of life, which in my view also involve the forces of the virtual and the possible. Hence, trust/belief works more in these logics of flow of forces and trajectories beyond the individual and the given world, it is closer to an embodied experience and the body's capacity to act within the possible.

For Lazzarato, belief is a genetic and expansive force, a 'generous capacity' due to the fact that "it believes in the future"⁷¹ and its 'possible ambiguities'. It is as well, he continues, an ethic force since "it believes in the possibilities residing in our relation to the world and our relation to the others"⁷². That is why he argues that belief, or trust, "engages and tests the subject in an action whose success is not guaranteed from the outset"⁷³, which is in part one the qualities of the notion of trust I have commented earlier, the will to rely on someone or something without proof of the eventual outcome, a belief placed in certain sense of future. This is, following the philosopher, a prerequisite for any creation of the new, to believe/trust.

Therefore trust/belief is a required condition for any attempt to produce something new in the realm of the subjective, to generate new forms of production of subjectivity. This link is even clearer when we consider that trust is 'an investment of subjectivity'. In order to produce new forms of subjectivity one has to trust, which means that one has to invest subjectivity itself to mutate such subjectivity. Does it mean that any creation of the new involve new forms of subjectivity? I think so, from my perspective the new involves a change of the self and its inner and outer relations, it affects the subjective constellations individually and collectively, in one way or another. The new requires the real both in its actual and virtual states at the same time. The emergence of the new necessitates to believe both in the real as it is now and also in the real that is not-yet here or new. Under these terms, if I want to achieve a change in my subjectivity I must believe in my own

of the New, Simon O'Sullivan and Stephen Zepke eds., (London: Continuum, 2008), 92.

71 Ibid.

72 Ibid.

73 Ibid.

subjectivity as it is, contextualised and situated, and as well in the numerous other possibilities not-yet but maybe actualised. Since trust is a disposition to act, such belief does not remain in mere will but leads to actions and practice -also situated and contextualised. In simple words, belief/trust requires to believe/to trust, and to produce new subjectivities requires the investment of subjectivity itself engaged in action.

My sense of uncertainty and discontinuity in my migrating experience is an obvious result of such disruptive event itself. Uncertainty seems to permeate my existential territory and attract the self, place it into an ambiguous and undefined zone that makes it difficult to 'feel' it clearly in relation to the body. Paradoxically, it feels 'too much' in the body. Trust in this situation comes to help and facilitate, linking the uncertainty and myself back to the world, keeping me attached to myself, the others and the world. Somehow trust/belief is a sort of container of sense/meaning in itself, container that at the same time believes in, I would say, a meaning/action to come, or more precisely a meaning that is projected into the future and provisionally 'comes back' to the present, floating and latent in case something changes but 'here/there' because it is needed and desired. In this way trust/belief facilitates the fact that meanings are not always not only given and known, but pre-linguistic and unnamable. Thanks to this movement, belief/trust makes experimentation and the creation of the new possible while containing the self within a state of mind and a sense of continuity.

That is the power of trust/belief, and this is why it is so important for capitalism to co-opt it and control it, it impulses life. Such driving subjective force is the fuel of every subjectivity to act and produce, and because of this it can represent a threat to the social order. Capitalism then tries to absorb such disposition to act and fill it with the logics of the market. Action is directed towards the pre-given logics of utilitarian production, but it first requires to capture belief/trust within the terms of competition. Lazzarato affirms, following Foucault, neoliberalism produces freedom, but a highly differentiated and selective⁷⁴ freedom within the social fabric. The social division in terms of the indispensable, useful and superfluous goes along with the unequal distribution of freedom and possibilities, in other words, the biopolitical unequal distribution of freedom is performed both in the realm of the actual and in the realm of the virtual. This is the ground of competition, 'freedom' here is a way to name the subjugation of individuals and collectives within the territory and logics of the enterprise and market. As Lazzarato asserts, "it constitutes the framework for belief and channels it in the direction of "production" and "consumption""⁷⁵. Neoliberalism as a free market involves an open terrain for rivalry and competition among individuals whose actions reinforce the

⁷⁴ Ibid.

⁷⁵ Ibid.

strength of the state and the market. This is why the importance to encourage rationality and repress our more sensible capacities, like the 'resonant body'. Competition demands individuals that are detached from each other as living presences and at the same time are related as rivals. Trust in neoliberal capitalism, Lazzarato continues, is turned into fear and distrust by the logics of the enterprise.



Still image from the video "This place...", 2013.

Capitalism requires individuals that trust and believe in the system's promise of an absolute and unquestionable individual free will, and of an equal, free and fair world, so it produces not only subjects but also trust and belief, investments of subjectivity and disposition to act within the confinements of such logics and the apparently resulting fields of action. It becomes even more complicated because "on the micro level management reality goes to great pains to speak of responsibility, autonomy, creativity, pride, trust, team spirit on both the entrepreneurial and social level. However, this does not stop the dominant passion which is carefully produced and maintained from being fear".⁷⁶ In the production of subjectivity, capitalism produces and administers calculated amounts of trust/distrust, belief/disbelief, hope and fear. Turned into fear and distrust,

⁷⁶ Ibid.

belief/trust is “less an inhibition to act than an inversion of such forces into a disposition to act against others, against the world, against oneself”⁷⁷. It breaks the previous form of attachment of oneself with the world and the others, it regulates the way we care for the other and in this way some segments of the form of the self. It captures the sense of future, the possibilities of change and emergence of the new. By co-opting beliefs and trust, capitalism absorbs part of the subjectivity and people's essence, individually and collectively, directing it towards repetition (of the logics of competence) instead of genuine creation.

This scenario complicates things, it makes very difficult to, first, be aware of such processes of subjectivation and co-optation of belief/trust, since to be aware of it implies to reach a meta level of the own existential territory and its logics, its interpretive frames. How can then a change be attained? How can we hold our 'investments of subjectivity' -trust/belief- and place them somewhere else than in the fixed and imposed logics of the enterprise? Lazzarato draws on Gilles Deleuze's answer: By believing in this world as it is⁷⁸. What does to believe in this world 'as it is'? According to Lazzarato, by believing in this world as it is Deleuze means that to define our political stand in relation to the possibilities in such world and to act upon it, it means to take a position against subjugation, it means believing in new forms of being and new forms of relating. It implies taking the risk of 'betraying' the logics of the enterprise and build our own logics in relation to the others. Lazzarato continues that, very importantly, to believe in the world as it is means to believe in the impossibility of a unique and harmonic mode of subjectivation, but instead to believe in multiple and polyphonic subjectivities.

Hence, belief/trust has very much to do with the relational quality of human life and the constant alliances and expectations involved. It is at the core of the fluctuating transactions that in a great extent shape our lives, it is existent within relations -relation between an individual or collective and some otherness- which means it has a relational quality without which it cannot exist or has no sense of being. It implies a sense of otherness in relation to the self, an otherness that can be a concrete entity or event, but also something very vague, difficult to define and delimit. Trust/belief addresses the trans-subjective essence of our being and our subjectivity, it allows the invisible and not-yet actual virtualities to be possible. In other words, it is a bond between subjectivities and events and between actual and virtual, becoming a sort of interface of the different layers of the real, space and time. It contains/attracts but it also propels/expands. It contains/attracts possible trajectories -lines of flight- and at the same time it propels/expands them together with the present and the actual. Since trust/belief calls into action, it links the different layers of the real and possible

⁷⁷ Ibid.

⁷⁸ Ibid.

with action and opens the emergence of the new in this world as it is and as it could otherwise be. At some point, trust/belief touches the continuity of being, the processual and trans-individual inherent quality of being, giving certain sense -not necessarily a concrete, logic and clear sense- to what is not-yet, but that is possible and as well desired. Trust/belief links desire and the real -actual and virtual.

In such context of an over rational co-optation of belief/trust, it is needed to revitalise our resonant bodies. This requires us to get rid of our current navigation tools in order to set sail. This is not an easy task, uncertainty is frightening, specially in times when we are 'homeless'. It entails not only critical reflexion and abandonment of our given ready-made territories and beliefs, but an experimental articulation and gesticulation in order to sense the resonance in our bodies and the other's, without expecting pre-defined messages and movements. Meaning and sense in such experimentation emerge alongside with the unfolding of our emotions and desire, from proximity and affinity, from relations, care and the exchange it involves.

Such open attitude requires a degree of provisionality in our relations, understood as not taking the other as a given but as a constant fluctuating living presence. To trust in this sense means to open up space and time to new cartographies, new modes of relating-care and meaning generation, and this can only be done in a combination of individual and collective constant explorations. Due to its mercurial quality, trust/belief allows a constant opening and rethinking of such relations in reference to our resonant body, drawing itself, trust/belief, as an endless guiding open process, a sort of metabolism of the becoming; a bodily and resonant tool to navigate the always flowing ocean of desire. Hence, thanks to the disruptive and integrating capacity of the sensible we are given the possibility to expand and increase our modes of survivability and counter-fight capital subjugation of life and creation. It does not mean that we should to trust/belief naively; a resonant belief/trust does not mean an absolute one -which in turn may refer to a rigid and dominant subjectivity. Trust, again, does not take the other as a given, hence it does not search for fixed identities. Individuality and identity are in this context substituted with provisionality and solidarity in search for more inclusive and open forms of relationality and care for the self and the other -here the concept of solidarity has to do more with reciprocity than with any form of universalism or any identitarian agenda⁷⁹. The point is not only to care for ourselves and the others but to care for the processes we carry, with their coexistent continuities and discontinuities.

This involves and demands other forms of considering and investing subjectivity. I think of a

79 Suzana Milevska, *Solidarity and Intersectionality: What can Transnational Feminist Theory learn from Regional Feminist Activism*. *Feminist Review* (2011), e52–e61. doi:10.1057/fr.2011.29. Accessed 30 December 2013. <http://dx.doi.org/10.1057/fr.2011.29>

politicized, critical and resonant trust/belief that is emergent, fluctuating and relational. It is a paradoxical state of expectation and action where to provisionally and temporally situate ourselves and the others before the uncertain and the possible. Becoming aware of how trust/belief is instrumentalised by capital neoliberalism can allow us to rethink the way we relate to ourselves, to the world and to the others. It is important to consider where we invest our subjectivity, understood this as foundational of human life and survivability. I believe that a resonant form of trust/belief can serve as a tool for more reciprocal and responsible modes of relationality that in turn open the possible for new processes of singularization against the current politics of subjectivation. In this sense, new forms of trust/belief can re-articulate the multiplicity of forces that the world and the others are, laying foundations for disruptive sociability and meaning generation.

8. ART SPACES AND ENCOUNTERS

I would like to finally give a few more comments in relation to art spaces, art institutes and their role in education and society. I think that since art inherently deals with subjectivity, as any cultural production, it is important to consider the importance of the reflection of this topic in the artistic practices today -education, training, curating, professionalizing, producing, exhibiting, etc.

Art spaces and institutions have been experiencing several shifts in the last decades. The institutional critique has set the basis to rethink both the function and role of such exhibition spaces and the curatorial practices involved with them. This, together with ideological, political and economic changes, as well as with the influence of new theories, has led to a constant emergence and change of new art spaces and their aims alongside to new artistic and curatorial practices. In many cases such institutional critical changes have been also institutionalised and pulled again into other forms of spectacularization. Art market and cultural-cognitive capitalism have a strong force and it is not easy to avoid such intense pressure to reinforce the spectacle and the political and ideological narratives of today. Fortunately, in other cases the critical and self-reflexive attitude has been sustained, finding in this challenging scene a propeller to explore new views and practices.

Today the debate on what the function of an art exhibition space should or could be emphasizes the shift from representation to a post-representational role⁸⁰. This points to the change from “establishing relations between objects towards establishing relations between subjects”⁸¹. In this scenario the value put on objects vanishes and is given to social relations in the frame of relevant social, political and theoretical issues. Museums have embraced the so called educational and curatorial turns to promote social change and inclusion through means of participatory practices⁸² and focus has also shifted towards processes and new forms of practice-based knowledge production in the arts⁸³. Borrowing the Deleuzean concept of participation understood as 'to lay a

80 Nora Sternfeld, *Playing by the Rules of the Game Participation in the Post-Representative Museum*, CuMMA Papers #1. Accessed January 27, 2014.
http://cummastudies.files.wordpress.com/2013/08/cummapapers1_sternfeld1.pdf.

81 Suzana Milevska, *Participatory Art. A Paradigm Shift from Objects to Subjects*. Springer|in 2/06: Theory Now. Accessed December 16, 2013. http://www.springerlin.at/dyn/heft_text.php?textid=1761&lang=en.

82 Here as well there is a big debate on what is real participation and inclusion, especially after the failure of many practices that invite audiences and minorities to “participate” but without having a real voice on the rules of the game, ending up in following instructions rather than taking part in the setting and framing of the interaction generated. Nora Sternfeld discusses this and other issues and gives interesting comments on it in the above mentioned article in note 1.

83 Nora Sternfeld, “Exhibition as Space of Agency”. In *Dialogues for Sustainable Design and Art Pedagogy. The AH-Design project*, eds. Kirsi Niinimäki and Mira Kallio-Tavin. Helsinki: Aalto University publication series, (2013), 138-45. Accessed January 29, 2014.
<https://www.taik.fi/kirjakauppa/images/9ec454c0e3f7adc724d8ea6549c348c7.pdf>.

ground to a claim' Irit Rogoff states: "I would say that my entire 'Participation' project is in this spirit of laying a ground to a claim rather than to elaborate a set of strategies by which one intervenes"⁸⁴. I believe it is important to avoid the institutionalization of any event and its dynamics by directing and limiting its possibilities, allowing instead the emergence and flow of the unexpected and its creative force. Yet, this creative force comes from the encounter with the other. Searching for new audiences and creating flexible and mutating communities through experimental events is a priority for any curatorial and artistic practice that seeks to disrupt the hegemony of the art institution and cognitive capitalism and to find alternative ways of mutual understanding and collaboration in the arts and society.

Such attitude requires to be aware of the given dominant forms of production not only within the realm of arts, but beyond it. In my opinion the reflection in arts and, equally important, in the contexts and practices of art education, needs to be articulated with the discussion of what role the arts, artists, curators, exhibition spaces and art institutes play not only in society but specially in the production of subjectivity. The artist (as well as the curator and the art educator) becomes an active carrier of beliefs, enacting and performing them through his or her body and practice. In this sense not only the institution, the university and the academia, can become an apparatus of control and reproduction. The artist can either reproduce dominant subjectivities and reinforce biopower, or take a stand against it.

This also applies to the art institutes and universities because as Simon O'Sullivan -professor of the Department of Visual Cultures at Goldsmiths, University of London- warns us, "after all, the academy, as well as being a name for the site of this experimentation, can also be the name for just such apparatuses of capture"⁸⁵. The academy, on the contrary, should be the space where to lay a ground to a claim, where disruptive voices can experiment and expand their awareness and their sensibility to the other. This requires engagement, criticality, responsibility and awareness on what other material and subjective forces intersect with our own subjectivity and practice. Following Foucault:

"The main objective today for sure isn't about discovering what we are, but about refusing that which we are. We need to imagine and construct what we could be in order to rid ourselves of the political 'double bind' of simultaneous individualisation and totalisation, as proper to modern power structures. The political, ethical, social and philosophical problem that we encounter today is not about trying to liberate the individual from the state and its institutions, but to liberate ourselves

84 Irit Rogoff, quoted by Nora Sternfeld. *Exhibition as Space of Agency*, 143.

85 Simon O'Sullivan, *Academy: The Production of Subjectivity*. Accessed March 10, 2014.
<http://www.simonosullivan.net/art-writings.html>

from the state and the modes of individualisation that come with it. We have to promote new forms of subjectivity”⁸⁶.

The artist, the curator, the art educator, the institutions of art education and the art spaces, can foster encounters and disruptions in the flow of the order of things and reinforce the belief and trust that a world ruled by the logics of enterprise can be dismantled and a new, more human, diverse, inclusive and care-oriented world is possible. A world were many worlds are possible or, in terms of the indigenous Ejército Zapatista de Liberación Nacional (EZLN, National Liberation Zapatist Army) from the south of Mexico, a world where many worlds fit together.



Still image from the video “Diver”, 2013.

86 David Vercauteren, “Micropolitics”, in *Nanopolitics*, The Nanopolitics Group, Bue Rübner Hansen Paolo Plotegher and Manuela Zechner (New York: Minor Compositions, 2013), 64.

9. ARTISTIC PRODUCTION. Sentiments of Fidelity -cross-media installation.

Method

For the production of this project I make use of documentation in video, photography and sound from everyday and unexpected situations, both from my everyday life and during my travels. In this way I have generated an (ongoing) archive of experience -or rather segments of my experience-, not always having a concrete intention for a particular and already conceptualised artistic work. Even though sometimes I produce images or sounds for particular projects, in many other cases I rather spontaneously document certain events in my everyday life that seem in one way or another conceptually or aesthetically interesting and containing what I consider potential to eventually be re-signified and re-contextualised in a further production. In this sense I borrow elements of my everyday life to give them potentiality and newer meanings within a project. I sometimes also purposely record specific images or sounds with concrete intentions but still the resulting outcome is never fully fixed beforehand. I also make use of ready-made and found objects, merging production and appropriation in the final outcomes. Hence, uncertainty and openness are important qualities of my work, approach that I intentionally try to maintain in order to allow unexpected trajectories and outcomes. Such mode of production does not render a pre-given understanding of the final works, on the contrary, it can allow the emergence and intersection of multiple ways to experience and interpret them by myself and others. This goes in accordance to the understanding of subjectivity as fluid and trans-subjective. I know I am -my life, body, mind, affects, set of relations- attached to much more than I am aware of. I apply this approach to provoke chance outside my own borders and usual modes of consciousness.

Concept

I have previously mentioned in the introduction of this text, my project took off from an overall state of transition, from a migration both from one place and culture to another and from one discipline to another. My given beliefs and ways of being, acting, thinking, feeling, doing/making and relating, were put into question. I set myself in a state of uncertainty, away from the familiar aspects of my personal, cultural and professional life that make me feel safe, *at home*, where the everyday life is somehow easy and, in certain way, reliable and predictable. This situation became easily and organically connected with my already existent interest in the notions of the self, its

relation to experience and the process of meaning-making. Away from my own material and subjective territories I had to keep an open attitude and rely on something to be able to put my new experience together, articulate some sense out of it and allow myself to change. I had to *trust*. I had to throw myself to the uncertain and trust. Such openness implied, already in the process itself, the development of new points of reference, new contours of experience and modes of meaning-making. It demanded a change in the way I relate to myself, to the others and to what was happening. More importantly, it demanded a change in the way I relate to the future, known and unknown, planned and unplanned. It required improvisation, constant experimentation and trust. This made me think what trust is and what role it plays in the production of meaning in experience. In this stage I understood trust as a sentiment of fidelity, in the sense of being faithful to a belief. In the my experience of transition my belief is that certain sense will emerge from the unknown together with new forms of subjectivity. A belief that such experimentation will lead me to new views and modes of producing -producing either meaning, knowledge, experience, artistic works.

Description of the exhibition space

The exhibition space where I displayed my work has particular qualities. It is the new space of the Rauma Art Museum called Underground, which is the two cellars of this old building in the area known as Old Rauma. Each of the two cellars has no specific name, here I will call them first and second cellars only for descriptive purposes. The entrance to them is by the backyard of the Museum, as shown in the following two images. The first cellar's entrance is just on a side of the way to the backyard. The entrance to the second cellar is a bit further back on a side of the backyard. At the door of each cellar there was a brief text about the artist's biography and statement of the work.



Backyard of Rauma Art Museum, entrance to the first (left image) and second (right image) cellar.



View of the audience entering the exhibition in the cellars of Rauma Art Museum (first cellar on the left, second cellar on the right).

The first cellar is a room of about 2.5 x 3 m. with a curved ceiling. The second cellar is rather like a tunnel of about 8 x 1.70 m., then it reaches a small room of about 1.10 x 1.40 m. adjacent to another room of approximately 3.5 x 3.5 m. The first cellar is rather lit when the door is open, the second one is quite dark. Both cellars have old walls and bare soil, no floors. They are cold and moist, even more the largest one. To enter into these cellars I have to do it from backyards of the Museum and (shift of level and ground) go a few steps down to immediately be embraced by the different bodily sensations -colder, darker, uneven, humid, resonant. Being there I feel different than outside or in the Museum itself. It sets me in a different relation to myself. It takes a few minutes to adapt my vision in there. Therefore I found it has a great potential for thinking/feeling that does not follow the “usual way” of an even and lit place.

Description of the work

“Sentiments of Fidelity” is the title of the artistic production part of this MA thesis on the notion of trust and the production of the new. It is a cross-media installation consisting of two single channel videos with stereo sound, two stereo sound pieces -which titles were written with white chalk on the ground floor of the exhibition space-, a found photography and a plastic bag with water.

First cellar



The video and two channel sound installation “*This place (these places displace this place)*” was displayed on a screen and loudspeakers in the first cellar -more lit, warmer and smaller than the second cellar.



“Sentiments of Fidelity”, exhibition image, first cellar of Rauma Art Museum, 2013. Video and sound installation “This place...”, 2013.

The piece starts with the sounds of human footsteps and horse steps, a journey. In the background we hear an open natural space, a soundscape, some insects and birds in the countryside. The title of the work appears and disappears in a black background, making the sentence “*these places displace this place*” -playing with the sounds and meaning of the words, merging them. Textuality anticipates transitions, places that are displaced by other places. The sounds of the different parts of the entire sentence 'sound' alike, yet they are not the same. Perception and experience sometimes work in this way, different stimulus juxtapose and influence each other. Things get merged in many ways in the process of perception. Senses are all interconnected and play interesting games. Consciousness does not imply awareness, and vice versa. I read and while reading I hear my own voice, but it is not me who is speaking, who is in fact stating. I state without me being the origin of that statement. I state without seeing, without even having a previous image of what I state. Yet, I read, I give voice to something that is not here and I am not encountering, yet. I am deterritorialized, the title of the video anticipates what is imminent. My experience of being homeless, migrating not only from Mexico, but from state of mind to another. Bordering. When the words *this place* appear in the screen the music of a guitar starts, a continuous resonant and echoing sound, a melody merged with the sound of the steps. My body extends itself through the sound. A walk, a journey. Motion and transition thanks to a body I do not see or move. The screen is still black, nevertheless there is a sense of movement. Sound and body together in a sense of time and space. No visual image yet, though an undefined feeling starts.

The first image appears, a path and a small bridge visible through some bushes and trees. The sounds of steps continue but in the image it seems like I am watching standing up without walking. Uncertainty. The camera on hands gives the feeling that it is definitely me who is watching. Then black screen again for some seconds. Another path on a sloped hill appears, I must be moving not knowing the direction. I am in a journey, I surrender my body and mind to it. I trust and expose myself to the appearance and disappearance of the images, to the disruption of the visual and yet the continuity of the resonance. A certain belief sustains such journey. I surrender to it, to the image. I imagine myself going up the hill, I see myself forward because I trust. Without trust, without belief, I am not here or there. Trust allows me to have and feel continuity in time and space, it allows me to project myself onto the hill, and go beyond it.

Spectator and producer, producer and spectator. I am both now. I was alone in my attempt to understand myself in my twofold migrating experience. Capitalism has worked well. Even when I come from a critical education and a problematic social and political context, in my attempt to overcome my disciplinary education I entered into an abstract and aestheticizing bubble. I wondered about the self and trust, understood this merely as a disposition to act, still detached from the

collective. My artistic reflections were at this stage apolitical, just like the *Empire*⁸⁷ wants, a proper capital neoliberalist subjectivity separated from the group and individualised. Yet, a sense of longing and lack was present. Something was missing. In my exploration of the sense of trust I unconsciously searched for the others, for some other presence not only mine. I focused on landscapes as territories of intimate experience. Yet, I realise it was not only my own experience what I looked for, but the others as well.

Black again, it takes a bit longer for the next image to appear. A pig with a rope around its neck tight to a tree near a very little rural house, next to a yard used as a maize field already cropped. Survival and production are very close. The pig, a being which freedom is taken away by humans. Subjugation of life in capitalism goes beyond human life, attempting to dominate any non-human form of life. There are only dried leaves left. Black screen again, for a longer time. The camera shakes a bit abruptly and soon stabilizes, we see a wider landscape. A field prepared to sow, it is evening time, it will soon get dark. A man with a sombrero appears and walks through the ground. Survival and work, merging not only in the ground but in the experience, becoming an existential territory. Capitalism draws these territories beforehand, it divides space and time, setting up a ground where to place the individualised subjects according to utilitarian production. Percussive sounds of the guitar strings, a tension goes parallel with the man's walk through the territory of production. He continues walking until he disappears in the horizon, his presence permeates the landscape and then he takes away such presence, leaving in turn his absence. The image of the landscape remains with a certain sense of separation from myself. Different trajectories might coexist within certain territory and different territories might coexist in the same trajectories. Each case resonates differently in the body.

My journey has a different direction than his. The sunlight seems to divide the sky into two. The landscape and the man's clothing give hints, this might be Latin America, a familiar territory for me. The sounds of the guitar merge with metallic sliding and percussive string sounds, delayed and echoing. Black screen again. A disruptive image is next. We are in the streets of some city, we see there is a car tire burning in flames across the road. The fire is next to a strange maize field, thought the plants are kind of drying out. Behind it there is a train track and at the very background there are some metallic building structures. The territory becomes more complex and different elements converge without clear sense. The sound track insists on some emotion, it does it with sounds, not with language. This is how many times my experience is, out of logic and words, resonating in my being.

87 Hardt and Negri, *Empire*.

Black screen. This time I realize that black is not 'simply' and 'just' a 'black screen'. It is the perspective of the possible, chance. It is the virtual contained/attracted and expanded/propelled, resonating. The video continues in an interplay of visible images and 'black' moments. It is the continuous actualization of the virtual that goes through different landscapes and overlapping emotions generated by my intentional disruptive experience sustained by my trust. This is a process parallel to the series of intimate negotiations between my self and the outer world in the experience of transition, both between places and between states of mind.

Sky. Far up quite many seagulls fly around. Lines of flight after the disturbing fire and black smoke (from the previous image). Investments of subjectivity, a pre-requisite for the emergence of the new. The possible again -black screen. The melody sounds hopeful, yet nostalgic. The landscape where the man with sombrero was appears again, at dusk this time. I review the familiar in order to attain a transition towards the new territories. Sometimes transitions carry sad emotions. In fact, we live in a permanent state of migrating, of bordering. Such condition is inherent to the human body because, according to Butler, "it is outside itself, in the world of others, in a space and time it does not control, and it not only exists in the vector of these relations, but as this very vector. In this sense, the body does not belong to itself"⁸⁸. Further, for Butler, such "is the condition of passionate encounter, of desire, of longing, and of those modes of address and addressability upon which the feeling of aliveness depends"⁸⁹. My migrating experience intensifies this condition, the fact that my body and my affects are not fully mine but give change to encounters and passions. My trans-subjectivity is potentiated in this transitional state of mind, making me feel intensely yet vulnerable and deterritorialized.

For a moment, I can not see the possible but I hear it, I listen to it. It renders a territory where the land is warm, hot indeed. Hot enough to evaporate the drops of the rain, causing a dreamlike steam emerging from the soil. In such changing landscapes I look for some sense of future, of continuity. Water takes many different forms in diverse situations and conditions, just as my body and self. Images from Mexico and Finland alternate as well as the sounds. The sound track starts with human and horse steps in Mexico and gradually merge and turn into foot steps in the snow -a particular sound. The rain drops turn into snow, the intense green turns into white. Nostalgia co-exists with peace and curiosity for the new.

I am finally walking, moving through the territories and aligning with the virtualites, actualizing them. I am even riding a horse, guided by a dog. Trust/belief translates here into action. It has finally reached its trajectory as a disposition to act upon the possible, the invisible world. The

⁸⁸ Judith Butler, *Frames of War*, 52-3.

⁸⁹ Ibid, 53.

connection to the world and myself is made in this way, giving a sense of future and continuity with an openness where more and more images come from the 'invisible moments', full of substance and potential meaning.

Between the first and the second cellars there is a transition, both places are separate and at the same time interconnected. Each cellar attracts visitors, who later move on in certain subjective trajectory that the whole installation draws. Each cellar triggers different emotions and states of mind.

Second cellar



The continuation of the installation is in the second cellar, darker, dumper, colder and more resonant. Going down the stairs I first need to wait a few minutes to adapt to the darkness, there is only a dim light at the end of the tunnel. By bringing different elements into the space I call forth outside presences to open up my sensitivity to the surroundings. The entire cellar is filled with the two channel sound piece part of the video "*Diver*" installed at the very end of the last room with a flat screen and loudspeakers. As soon as I enter into the cellar I can hear the ocean, water sounds, splashing and bubbling (listen to the soundtrack of the video "*Diver*"). It creates a watery overall atmosphere, sounds of big bubbles coming from deep waters merging with the flow and splashes on the surface.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013.

Almost right after the stairs there is a chair next to the right side of the tunnel inviting me to sit down. There I find a headset, which continuously plays the sound piece “*Sometimes I am too rational...*”. Once sat down, I can see some big rock coming up from the ground, where there is a sentence written with white chalk “*Sometimes I am too rational, and I try to understand too much*”.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013.

Text: Sometimes I am too rational, and I try to understand too much”.

In the sound piece I can hear the wind somewhere outdoors, steps going down or up some stairs in a big room, echo, heavy metallic doors opening and closing, creaking, a set of many keys. A mix of outer sounds that paradoxically give me the sense of search within an interior wide room or series of rooms. If I pay little attention, those sounds are similar to the sound of the wind right before I entered the cellar, as well as the sounds of my steps on the stairs and then on the ground with soil. It is the sound of “that place” I am in, plus “something else”. That something else is like a passage

through several tunnels, doors, stairs. Yet, there are some other sounds, like notes from a piano, repeating constantly, insisting as those steps going somewhere else heard in this piece and the steps in the video "*This place...*". The self is here engaged in a constant search, trying several set of keys to open different doors. I remain there on the chair for a few minutes, letting the cold and moist remind me about my body, of me being there while listening to the sound piece. Again, I read the sentence in the rock. I state someone else's statement, I feel someone else's state of mind. I lend my body to that otherness. My subjectivity borders such atmosphere in the room and the subjectivity of that otherness. Longing and belonging, never fully.

There is another chair about 3 m. away with other sound piece, but in between the two chairs there is a black and white very old picture on the ground. A woman on a swimming suit sitting on a big rock that looks similar the rock where the picture itself is placed on. The rocks and places imbricate each other. She is in the middle of the photo and looking to her right, behind her there is a lake.

My inherent need to attach to the others infiltrates like water in my process of production. I came across a very intimate production of images, a family album. I made it mine through a capitalist transaction -I bought it in a second hand shop in Rauma. The intimate visual production of past and future, of memories and legacy, becomes utility and private property. The politics of aesthetic intimate production co-opted by capitalism. Memory and sense of future within a group of people in my hands. Money for those images, memory and legacy. Separation and totalisation.

I take this family album and choose the photo of this woman. Firstly because of its formal connections with the video "*Diver*", but also because my need to place someone else's presence in my experience of transition. I can not be alone in this! The self can not be considered in an abstract bubble, experience either. So I tried to unconsciously fulfil the presence/absence I had already felt in the video "*This place...*"? An intuitive manifestation of my inherent human interdependence with the others, meaning-making involves the other's presence.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013. Ready-made photo, untitled, original date unknown.

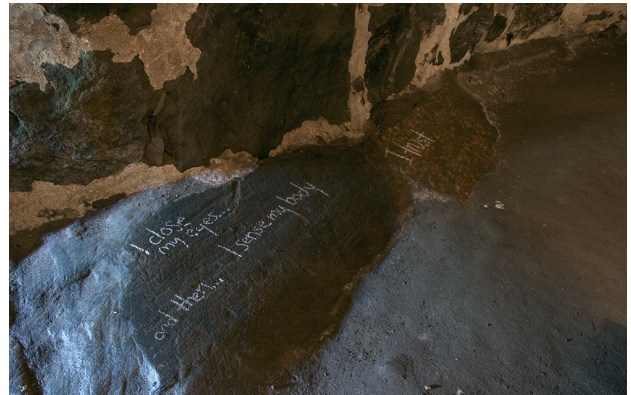
Next to the photo there is a short sentence written on the rock -on the ground- with white chalk. It says “*Another times, moments...*”. It has an open end, it continues somewhere else. Life is full of moments. A presence seems to lead to something else, does it? If yes, towards what? The trans-individuality of subjectivity draws trajectories in the forming territories of experience.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013.

Right after the photo there is the second chair also inviting me to have a sit and listen to the second sound piece titled “*Other moments... I trust*”. At this point the cellar feel colder and moister, the tunnel continues a couple of meters more where there is a small entrance to a little room. The sounds of this piece are similar to the watery sounds filling up the entire room, but they are rather

dreamy, echoing splashes and seagulls evolving in constant and fluctuating harmonic sounds. I can see another sentence written with white chalk on the rock in front of the chair, it says *“I close my eyes... and then, I sense my body. I trust”*.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013.

Text: Other times, moments... I close my eyes, and then... I sense my body... I trust”

Each sound piece is somehow extended by the text written in front of them and then the two sound pieces and texts interplay one with another. Both sound pieces/texts relate to an intimate search. The first one refers to rationality, the next to a rather intuitive and embodied attitude towards the unknown, the unseen. “I close my eyes... and then, I sense my body. I trust”. While closing my eyes in the installation I then focus on the sounds, the body sensations (getting colder, moister, darker) and the overlapping feelings generated by the experience of this installation so far. Trust, in this moment, seems to give priority to the intuitive, the embodied, the acoustic, then to the visual and rational. Are rationality and visuality linked in some particular way? There is a contrast between the first and the second sound pieces, if I close my eyes while listening to the second sound piece I notice how I focus on my body and state of mind without thinking “too much”. This sound piece gives a quite particular sense, a sense of openness and yet easiness and possibility. Is it that trust allows the possible and new to emerge? Does it carry certain potentiality? Does trust make dealing with the unknown easier?

The last part of the text, “I trust” invites and leads me to the end of the tunnel and to the next room, a very little and darker room. Before I enter the small room I already see an image, a plastic bag full of water hanging from the ceiling and illuminated by a dim light. I need to be careful, it is quite dark (darker than in the exhibition images) and there are some little steps.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013. Untitled Ready-made. Plastic bag, water. 2013.

Water has an important presence in this the installation, in “*This place...*” it is present in the rain drops, the seam and the snow. This cellar is filled with the sound of water and it is also an important element in the previous old photo of the woman and, as we will see, in the video and sound piece “*Diver*”. Now this element appears contained in a plastic bag and suspended in the air, hanging still. The climatic conditions of the cellar create a condensation in the plastic bag that varies during the day's time. Water, a flow of life. I need to capture my own subjectivity and see it, situate it in my current territory. I first need to become aware of such map in order to be able to modify it. I capture my own fluid which is in a large extent already captured by capitalism, then I can search for ways to free it and contain it myself. Slow down, suspension, meditation, introspection.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013.

Untitled Ready-made. Plastic bag, water. 2013.

I continue to the next and last room, bigger, colder and even more humid. The fluidity of my body vibrates with the conditions of the cellar. I am in 'the cellar', I am in 'this place...'.

There is the video and sound installation displayed in a flat screen on the ground and some loudspeakers. This is the sound that can be heard in the whole cellar. Flows and splashes.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013.

“Diver”, video and sound installation, 2013.

In this video, which is not staged, I see a person in a diver's suit searching for something I do not know what. He is completely absent minded, "in his own world". I was so close to him and still I think he never really knew I was there. -Absent minded-, a state of mind defined by absence but created by the very feeling of presence. Absence and presence overlap in the moment of trust and belief. It was so surprising he was looking for something between the huge concrete blocks that serve as wave breakers by the sea. Unlike the woman in the old photo, he is not posing but moving, intrigued and searching for something, he is looking down to the ocean. The sound of the bubbles created by the flow and the wave breakers mixes with the wave sounds and the seagulls flying around. At some point, after some minutes, he decidedly put on his snorkelling equipment, took a harpoon and went swimming into the sea, leaving some of his belongings on one of those big wave breaker.

Because he was first looking at the concrete and between the blocks, I would say whatever he was looking for is not so big. Could he even find that in the immense sea? A single person by the shore? He looked quite convinced and trustful. How does trust shape our perception? Trust impulses me to reach something but, how much can it also alter my perception? I see a man who was in an alien place, a strange landscape, upon his existential platform, moving undoubtedly. Perhaps instead of asking what he was looking for, I should rather ask what his state of mind is in this quest. How does trust feel? How different from a state of uncertainty is it? Are uncertainty and trust different from each other? How are they related?

I am capable of seeing the diver clearly, in focus, only for a few moments, most of the time he and his search are blurry to me. Can I really witness the other's desire? Can I truly "see" what others look for? What happens with my presence when I have such belief in something, such trust? Do I vanish to the others? Do I become invisible to them? How can I be sensible to the others while being sensible to my self? By believing in this world as it is, faithful to myself and others, critical and resonant.

This man searches for something, decisively. I see a beautiful eternal moment of trust and uncertainty. Both very close together. Yet, he seems to be somewhere else. It is said that we come from water. Our body is, in some sense, mostly water. He precisely went to the water to search for what he was looking for, to the great ocean of uncertainty. Is it that in order to endure uncertainty we must go to ourselves, to our inner world? Perhaps my trajectory will coincide with others' trajectories. Affinity, being next to a border. In the ocean there is nothing stable, fixed. Everything fluctuates according to the flows. Is it that we must embrace uncertainty and instability? Are we

inherently unstable? Is this the meeting point to the otherness?

I then go back, the plastic bag containing the water is in front of me again. Then the tunnel and the way back outside.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013.

Untitled Ready-made. Plastic bag, water. 2013.



“Sentiments of Fidelity”, exhibition image, second cellar of Rauma Art Museum, 2013.

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